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THE



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MRS. KENDAL AND THE GALLERYITES.

Playgoing Forty Years Ago.

Honour was paid to an idol of the Victorian stage on Sunday, when Mrs. Kendal was the guest at a dinner of the Gallery First Nighters' Club held at the Queen's Hotel, Leicester Square.

The chair was occupied by Mr. Arthur Were, whose speech was delivered to the customary accompaniment of laughter. Forty years ago, said Mr. Were, playgoing was a strenuous business. Plays started at 7 p.m. and went on until midnight, and as there were no tubes, taxis, motor-buses, or electric cars to reach the suburbs, one had to emulate Felix, and keep on walking. Forty years ago Mrs. Kendal was the most accomplished star in the theatrical world, and it was with the greatest pleasure that they welcomed her.

Artist in Idea and Execution.

Mrs. Kendal had been connected with the stage from childhood, and as Madge Robertson made her first appearance in 1854 as the child Marie in "The Struggle for Gold" and "The Orphan of the Frozen Sea." In 1855 she appeared as Eva in "Uncle Tom's Cabin." In 1880 it was said that Mrs. Kendal was in the very prime of her intellectual strength and vigour, an artist in idea and execution, and at that time there was no other actress who could more confidently be entrusted to represent the English style of clean and wholesome English comedy. In 1881 everyone agreed on her really magnificent acting in "Coralie," when she surpassed all her previous efforts and established her reputation as the greatest English actress of her day.

It was her special faculty to give sweetness to her impersonations; her act was so vivid, her temperament so lively and sensitive, that she filled men's minds and women's hearts with beautiful ideas.

To mention some of the parts she excelled in, there was Dora in "Diplomacy," the Countess in "The Ladies' Battle," Mrs. Stenhold in "Still Waters Run Deep," Lillian in "New Men and Old Acres," Susan in "William and Susan," Kate in "The Queen's Shilling," Galatea and other parts in Gilbert's original plays, Susan in "A Scrap of Paper," "The Elder Miss Blossom," her masterly conception of the ironmaster's wife, leading characters in Shakespeare's plays, particularly Mistress Ford in "Merry Wives of Windsor," and many of the century's classics.

In all or most of these plays Mrs. Kendal was ably supported by her husband, and the Kendals were held in the highest esteem and affection by the theatrical world. In entertaining her the Gallery First Nighters paid this modest tribute to her genius, which would live in the memory of the older generation of playgoers until theatres for them shall be no more. They sincerely trusted that for many years to come she would be blessed with health and strength to enjoy in peaceful contentment the eventide of a strenuous life, imbued with the comforting knowledge that through it the whole of her brilliant theatrical career she had enhanced the prestige of the stage she adorned, and so ably portrayed characters that displayed the high and noblest qualities of womanly virtue and charm.

Gallery Boys' Gallery Girl.

Replying to the toast, Mrs. Kendal, who had a most enthusiastic reception, said she had never deserved half that had been said to her that night, but she liked it and approved of it. (Laughter.) It suited her perfectly, for there was nothing that a woman loved so much as flattery. She was very proud to be the Gallery Boys' Gallery Girl. (Laughter and cheers.) All through her theatrical career she had had the courage of her independence and the independence of her courage. She was blessed by having a partner who supported her in her evil ways and helped her in her good. There never was such a critic as Mr. Kendal. They never went home after the theatre but he said to her, "Why did you alter this? Why did you forget that? Why did you do the other?" There was an old friend present—Mr. Bassett Roe—who had himself come under the criticism of Mr. Kendal, but he knew that he would sustain what she said when she told them that Mr. Kendal was the dearest, kindest man, and the most severe critic. She had heard that when she was a little child she was supposed to shut her eyes to be taken on at the Marylebone Theatre, which was then rented by her father. She was the blind child, but when she got on



Photo, Dobson.

LILY MORRIS.

This popular comedienne, who made such a phenomenal success in New York upon her recent visit—being retained for a second week at the Palace Theatre, and Hippodrome, Broadway,—is due to return to America in July as headliner on the Keith Circuit. Miss Morris goes to Australia after her tour through the States.

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MRS. KENDAL AND THE GALLERYITES.

(Continued from column 2.)

she opened her eyes and swallowed her part! She dared say she spoiled her part, but so long as her public did not find out she did not care.

The Elusive Salary.

Their chairman had alluded to forty years ago. It seemed dreadful; but as they all knew how old she was, it would be foolish for her to be affected. Throughout she had cherished her profession with the deepest interest and the greatest sympathy. But there were some things, no doubt, in it that hurt her. For instance, she was told that some of the leading lights to-day got £600 and £700 a week. Of course she did not believe it. She did not know what she had, but certainly she never came near anything like that herself. In fact, she never took a salary in her life. Her father took it before she was married, and her husband took it afterwards. (Laughter.) Therefore she never went to treasury in her life, and she supposed that was a unique thing for an actress. There were other things she never did in her day. She never told the public what dentifrice she used. She was an old woman, but she had thirty-four teeth in her head, and that was probably accounted for by the fact that she did not advertise any dentifrice. She objected to seeing names of stage celebrities associated with the announcement of what cigarettes they smoked, or what they did their nails with. These were simply advertisements which no art should allow. They did nothing to uphold the prestige and honour of the profession which she had tried from her girlhood to keep unstained.

Applause of the British Public.

They were the things she objected to, but she loved to go to the theatre and see the young people getting on. There was great art in the young people of the present day, and she was glad to see it develop. Every spring God sent the leaves on the trees and the lobsters in the sea, and are not we to have green leaves and red lobsters? She welcomed in the theatre any soupcon of the art they honoured, helped by the support of the great British public. Foreigners valued the applause of this country more than any other in the world. She remembered that when the great Ristori came over here she (the speaker) rushed over from the Haymarket in the clothes of Galatea to see that great, great actress woman's art, but Ristori told her how she appreciated the applause and admiration of the English public. If this great actress felt thus, what could she say who was but a modest follower? (Applause.)

The toast of the chairman was proposed by Mr. Sidney Pardon.

An extraordinarily fine entertainment was contributed to by Mr. Gillie Potter, who kept the audience in roars of laughter; by Mr. Hayden Coffin, who thrilled his hearers with his singing of "The Dover Patrol"; by Messrs. Harry Brindle and Herbert Thorpe, who sang a selection from the first act of "Faust," and brilliantly gave solos most artistically; by Miss Winifred Howie, who delighted all by her perfect rendering of "Annie Laurie" and other ballads; by Mr. Ashmoor Burch, in his best form; and by Mr. Fred Beck, Miss Nora Drake, Mr. Edward Dykes, Mrs. Moray, and Mrs. Stanley Jones.

CRITICS' CIRCLE.

A committee meeting of the Critics' Circle was held at Pratti's Restaurant on Tuesday last, with the president, Mr. E. A. Baughan, in the chair. Present were Mr. John Parker (hon. secretary), Messrs. G. W. Bishop, Ashley Dukes, Herman Klein, McCaffery, George Morrison, P. A. Scholes, H. M. Walbrook, Bernard Weller, and J. Woodcock. Arrangements for the annual dinner to be held at the Trocadero Restaurant on Sunday, June 7, were made. It was decided that the price of tickets should be 12s. 6d. The hon. secretary agreed to write to the secretaries of the various Sunday producing societies and inform them of the fixture. A house dinner was arranged for Friday, May 15, at Pratti's Restaurant, when the guest of the evening would be Mr. Ernest Newman. The sub-committee, consisting of Messrs. Parker, Dukes, Armstrong, and Bishop, reported through Mr. Dukes that the question of the Critics taking part at the Actors' Garden Party, by the performance of a play, had been considered that afternoon. A burlesque by Mr. Ivor Brown had been suggested, and it was agreed to leave the matter to the sub-committee.

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WANTED, Summer Engagement by refined young Rep. Violinist; experienced in all lines. 1, 6, Rectory-road, Barnes, S.W.

WANTED by Violinist, lead or rep., also Cellist, joint enpt. own library if required. MUSICIAN, 10, Alarcross-road, Ealing, W.5.

WANTED, enpt. Violin, Cello, Piano, Drums, lifetime pic. expd. together in cinema; excellent ref.; extensive library; joint 21/10s. M. D., 13, Richard-street, Lancaster.

WANTED, by exper. Dance Violinist, young, smart, evening enpt. or deputising. 22, Arica-road, Brockley, S.E.4.

MUSICIANS' WANTS.
WANTED, enpt. by Violinist (double Bass), evenings; young, smart, W.12, Dagman-rd., Balham, S.W.12.

WANTED, enpt. as Rept. Violin or second; fine tone; experienced; good refs. Mr. H. FOREMAN, 114, Holgate-terrace, Holgate-road, York.

WANTED KNOWN, first-class Violinist, leader, young, smart, expd. for first-class offers; just finished 12 months' enpt., including broadcast; straight or jazz; distance no object; can open at once—PETERS, 15, Seaton-street, Moss Side, Manchester.

WANTED, GOOD-CLASS CINEMA ENJOYMENT BY TWO RELIABLE MUSICIANS WITH WIDE EXPERIENCE. LEADER-VIOLINIST. ALSO ORCHESTRAL PIANIST. BRILLIANT PERFORMERS; VERY SATISFACTORY. STRICTLY UP-TO-DATE LIBRARY. LONDON ONLY. BOX 701, "THE ERA."

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WANTED, re-enpt. by good Second Violin; thorough exp. variety or season. VIOLINIST, 87, West Parade, Spring Bank, Hull.

WANTED, enpt. by expd. Leader; library if desired. VIOLINIST, 6, Ranelagh-road, Blakenhall, Wolverhampton.

WANTED, re-engagement, Leader-Violinist (soloist) or Rep. (theatrical) exp. in cinema, variety, and restaurant work; ex. refs. NELLIE WRIGHTON, 177, Adelaide-rd., N.W.3.

WANTED, enpt. by young Violinist; desirous of further experience; small salary. Box 687, "The Era."

WANTED, enpt. in theatre or cinema by Violinist, expd. excellent refs. J. Y. 16, Cowley Hill-lane, St. Helens, Lancashire.

WANTED KNOWN, Violinist, 23, desires position as 2nd in theatre or repert. in cinema; experienced, M.U. £3 2s. VIOLINIST, 33, Elswick-ave., Bolton, Lancs.

WANTED KNOWN, first-class Lady Leader-Violinist, at lib. for deputising or with orchestra; dance or straight. VIOLINIST, 51, Church-street, Camberwell, S.E.

WANTED, enpt. by Lead or Rep. (cinema) dance; perm. or large lib. VIOLINIST, 196, Canterbury-road, Croydon. Phone: Thornton Heath 1006.

WANTED, by Viola Player (double Bass) 17 years' experience. (CAR) Pettibell-lane, Winkhill, Leek, Staffs.

WANTED, deputising by first-class Violinist, gent. leader or first violin; Sundays or afternoons. Hampstead 1395.

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WANTED, engagement anywhere by Violinist-Leader; first-class large library; 6 years' exp., cinema, hotel, etc.; excellent refs.; good tone; terms, £2 10 for 30 hours; 9, Liverpool-road, Kingston-on-Thames.

WANTED, by brilliant young lady Leader Violinist (fully expd.) enpt. in good class café, hotel, or cinema; present enpt. 18 months in one of the principal restaurants in the West. Desires change. Write VIOLINIST, 57, Plantagenet-street, Cardiff.

WANTED, enpt. or deputise, expd. Orchestra Pianist, Dauson, 3, Oxford-gardens, Ladbroke-grove, W.10.

WANTED, by RON GRAY, Syncopated Dance Pianist; good offers for evenings; supply first-class Hotel; if required, 1000s. Mr. GRAY, vocalists; good lib. Gerrard 4947, 3, Park-ave., Bounds Green-road, N.22.

WANTED KNOWN, Orchest. Pianist (lady) desires one day a week perm. deputy cinema; thoroughly expd. Good sight reader; good refs. C. CLAYTON, 19, Waltham-road, Paddington, W.9.

WANTED, enpt. by first-class Violin Leader (gent.); finest experience in symphony, café, cinema, and jazz; competent conductor (bater); extensive library; smart appearance. Good offers only. Write, 67, Cambridge-st., London, E.2. Phone: Chisold 5269.

WANTED, seaside enpt. in good cinema by expd. Orchest. Pianist, at present working in London; free May 16; accustomed to variety; able to take piano-direction. Box 723, "The Era."

WANTED, Summer Enpt. by live young Dance Violinist; splendid appearance and good memoriser. VIOLINIST, 16, Kensington-road, Stockton-on-Tees.

WANTED, Cinema Engagement by VIOLIN-LDR. and SOLOIST. (Consider ref. in large orch.) Own Exp. Trio or S.O. & rep. Exc. lib. Synchronising. Mod. Terms. VIOLIN, 2, Glenfarg-rd., Catford.

WANTED, engagement, seaside preferred, by Violin-Conductor; brilliant soloist; West-End, experienced 10 years' cinema; up-to-date library. M. D., 39, Store-street, Bedford-square, W.C.

WANTED KNOWN, Violin (gent.) requires introduction, Cinema or Restaurant, London; considerable orchestra experience. Box 703, "The Era."

WANTED, engagement by young Lady Violinist as Rep.; can lead. VIOLINIST, 68, Grove-street, Com. road, E.

WANTED KNOWN, Violinist at lib. for cinema, café, or dance; young, smart; good refs. Box 708, "The Era."

WANTED, enpt. by Violinist for dances, etc.; town or country. 48, Corsehill-street, Streatham, S.W.

WANTED, Afternoon Engagement or Deputising by Violinist-Leader or Rep.; at liberty all Wednesday. Phone: Streatham 4132.

WANTED, by Violinist Leader used to high-class work, seaside or country enpt. (evenings only or full); experienced fitting pictures and café. East Coast preferred. Box 717, "The Era."

WANTED, by Violinist and Pianist, change, cinema; would separate. big library; refs. Press notices; reason able terms. VIOLINIST, 132A, Wellesley-road, Clacton-on-Sea.

WANTED, enpt. Violinist (able to lead); any business; anywhere; substantial; for May 11. WALTER BOWER, Leader, Picture House, Spalding, Leics.

WANTED, by thoroughly exp. Orchest. Violinist; splendid refs.; bred to cinema work, etc.; fine reader and conscientious worker. Ref. Manager. MELLOR, Palace, Alton, Hants.

WANTED, by A.R.A.M., 3 years leader W. End theatre; expd., reliable, young; hotel, theatre, or test room enpt.; could supply own excellent orchestra if required; London only. Write for particulars, VIOLINIST, 12, Berkeley-street, W.1.

WANTED, position as Rep.; able to lead. VIOLINIST, 6, Wyndham-ores, Tufnell Park, N.19.

MUSICIANS' WANTS.
WANTED, engagement by first-class Pianist; excel. refs.; permanency and good offers only. FLAUTIST, c/o Lewis, 204, Beaumont-road, Bourville, Birmingham.

WANTED, engagement as Flautist, and business. First-class refs. WHITAKER, 4a, Oakmead-road, Balham, S.W.12.

WANTED, by experienced Flautist, 3 years' cinema and long concert exp.; engagement in first-class cinema, hotel, or café, seaside; season or permanent; excellent refs.; audition pleasure; terms, £4; state if high or low pitch. PERCIVAL ANDERSON, 33, Elswick-avenue, Deane, Bolton, Lancs. of 10,000 numbers. London only. Apply STEVENS, 3, Westbourne Park-road, Bayswater, W.

WANTED KNOWN, thoroughly reliable and experienced Repetiteur, able to lead, seeks engagement in cinema, London only. 33, Honeybrook-road, Clapham Park, S.W.

WANTED, pos. as Leader; library, and experienced in cinema work. VIOLINIST, 14, Dartmouth Park Hill, Tufnell Park, N.19.

WANTED, enpt. by brilliant Leader in cinema, any bus.; could supply band for municipal work at seaside or country; 6 years' exp.; beautiful tone; fine reader. Mod. terms to Box 722, "The Era."

WANTED, enpt. by Deputy Cellist, evenings; good reader, experienced. 3, 30, James-lane, Leyton.

WANTED, enpt. by exp. Cellist; HOCHE, 5, Shottenden-road, Fulham. Phone: Putney 3933.

WANTED, enpt. by exp. Cellist; would dep.; any business; large library; disengaged now through change of hands; supply orchestra if necessary. 36, Albert-road, Croydon.

WANTED KNOWN, experienced Cellist open to Engagement; deputy or permanent; café, cinema, or hotel. Cellist, 115, Warwick-street, S.W.1.

WANTED by Cellist, deputy work, regular or odd days; thoroughly experienced; moderate terms. CELLIST, 33, Shrubbery-road, Streatham, S.W.

WANTED, Deputising only, by experienced Cellist, pictures, variety. COOPER, 26, Penn-road, Holloway, N.7. Phone: North 1988.

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WANTED, engagement by first-rate Solo and Orchestral Cellist. Thoroughly competent in every branch of the profession. Town or Province. Box 600, "The Era."

WANTED, enpt. by Cellist; expd. pictures; salary £3. Box 686, "The Era."

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WANTED, enpt. by first-class Cellist; last 6 months, Piccadilly Cinema, Manchester; double Drums or Relief Piano; late Drummer Queen's Hotel; if required, 1000s. Mr. GRAY, vocalists; good lib. Gerrard 4947, 3, Park-ave., Bounds Green-road, N.22.

WANTED, enpt. by Cellist, big tone; exper. in Varieties, Pictures, Café, summer or perm. LILLY WHITTAKER, 4, West Park-terrace, Dumfries.

WANTED, enpt. by Lady Cellist, any business. H. E., 26, Metal-street, South, Cardiff.

WANTED KNOWN, lady desires enpt. by Cellist; afternoons only. Box 704, "The Era."

WANTED, engagement as experienced Cellist in cinema (or season enpt.); age 35; open Monday May 11. CELLIST, 3, Oakfield-street, Altrincham, Cheshire.

WANTED KNOWN, VACANT MAY 17. FIRST-CLASS SOUSAPHONE and B. BASS (with also Bar Sax if required). Jack Hylton, Glasgow, or, etc. Offers to SENIOR, 26, Ommanney-road, New Cross, London.

WANTED KNOWN, first-class Bass at liberty, cinema, seaside; experienced opera, symphony; 5 years exp. Pier, Brighton. NICHOLLS, 38, Chestnut-walk, Worcester.

WANTED, enpt. by String Bass, 24 years' good experience cinema, café, and concert. Permanent position anywhere. At present in steamship orchestra. Liberty enpt. of Apr. Refs. Write, BASSO, 51, The Drive, W. Worthing, Sussex.

WANTED, enpt. by Double Bass (combine Sousaphone), expd. all lines, dance, hotel, cinema, or theatre; age 24 years; perm. preferred. WHITE, 29, Cornwall-road, Bexhill-on-Sea.

WANTED KNOWN, Contra Bassist, disengaged, seeks engagement permanent or otherwise; used to all branches of the business; abstainer and reliable. Box 694, "The Era."

WANTED, ENPT. BY 1ST-CLASS BASS PLAYER AND ORCH. PIANIST (LADIES). RUS, EX. REFS. 32, CLAPHAM-ROAD, S.W.9. BRIXTON 326. EVA MORLEY.

WANTED, by String Bass, combining Tenor Trombone, deputy or regular work. HULL, 49, Varsity-road, Stanford Hill, N.15.

WANTED, engagement or deputising by experienced Flautist; any business; high or low pitch; London only. DAISY TOOTILL, 42, Carleton-road, N.7.

WANTED, good enpt. by first-class Flautist, exp. and reliable; can combine E flat Sax., low pitch; young, soloist. C/o Cedar House, East Farnham, West Harghorough, Leicestershire.

WANTED KNOWN, Flautist at lib. May 23; good offers. Address: FLAUTIST, Olympia Picture House, Liverpool.

WANTED, by expd. Flautist, enpt.; high and low pitch; any business. FLAUTIST, c/o 51, Boundary-place, Liverpool.

WANTED, engagement by first-class Flautist; excel. refs.; permanency and good offers only. FLAUTIST, c/o Lewis, 204, Beaumont-road, Bourville, Birmingham.

WANTED, engagement as Flautist, and business. First-class refs. WHITAKER, 4a, Oakmead-road, Balham, S.W.12.

WANTED, by experienced Flautist, 3 years' cinema and long concert exp.; engagement in first-class cinema, hotel, or café, seaside; season or permanent; excellent refs.; audition pleasure; terms, £4; state if high or low pitch. PERCIVAL ANDERSON, 33, Elswick-avenue, Deane, Bolton, Lancs. of 10,000 numbers. London only. Apply STEVENS, 3, Westbourne Park-road, Bayswater, W.

WANTED, enpt. by Solo Pic. Piano Organ; gent.; liberty May 21. 23, Worthington-street, Whitechurch (Salom).

WANTED, engagement or deputising, by any Flautist; absolutely first-class experience. Box 704, "The Era."

WANTED, enpt. by 1st-class Flute and Piccolo (soloist); perm. season, or deputise any period; just finished with high-class orchestra. Those requiring an artist apply for refs. etc. to FLAUTIST, 46, Manor-park, Lee, S.E.13.

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WANTED KNOWN, E flat Alto Sax. or Clarinet, combining both if necessary, desires three weeks' enpt. at any seaside resort; first-class player (if possible); thoroughly expd. and reliable. A. W. SAUNDERS, 2, Thurlow Park-road, West Dulwich, S.E.21.

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WANTED, engagement for summer season; Clarinetist; first-class experience. M. S., 5, Tansfield-road, Sydenham, S.E.26.

WANTED, by Clarinet and E flat Alto Saxophone, enpt. Whistling; fully exp.; ex. refs. ROBERT SON, 26, Stonegate-street, Mearnswood, Leeds.

WANTED, enpt. by Clarinet; expd.; sharp or flat pitch. ALFRED BENZING, 30, New-rd., E. Portsmouth.

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WANTED, seaside enpt. by fully expd. Oboist and Clarinetist, doubling E flat Alto Saxophone; West of England preferred, but not essential. Straight or dance. Refs. Audition willingly. Good offers only. Box 715, "The Era."

WANTED, enpt. by expd. Clarinet, London or South-East preferred; last enpt. over three years; concert orchestra; high or low pitch; any bus. MORRIS, 17, St. Paul's-street, Huddersfield.

WANTED, enpt. by brilliant Clarinetist (late Guards Band), West End of London exp., 5 years' municipal orchestra; any bus.; just left 1st-class orchestra. Write, SOUTHAM, c/o P.O., Gloucester.

WANTED, by E flat Alto Sax., dance engagements. F. S., 35, Milbourn-road, East Brixton.

WANTED, season engagement by Saxophone (alto and Clarinet); double, either pitch; audition by arrangement. G. J. BREWSTER, 67, Stimpson-avenue, Northampton.

WANTED, by Alto Sax. doubling Clarinet, enpt.; soloist, 20 years exp.; confident tone, sight reader, reliable deputy. Age 35. SAX., "The Avenue, Sunbury-on-Thames. Phone: Sunbury 30.

WANTED KNOWN, B flat Tenor Saxophone, just finished touring with well-known stage band, vacant for enpt. or deputising. LEO ROGER, 38, Cecil Park, N.8.

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WANTED, enpt. by C melody Sax. and E flat alto; young and smart. E. WILLIAMS, 14, Parker-street, Barrow-in-Furness.

WANTED, by good Saxophonist (E flat Alto), enpt.; nice tone. H. VICTOR, 5, Darby-street, W.1.

WANTED, engagement by good Trumpet Player with dance band; few nights weekly or permanency. JOSEPH BAILLON, 23, Cedar-road, Cricklewood, N.W.2.

WANTED, enpt. by TONY WARD, HURST, solo, orch., and jazz, trumpeter. Address 20, Gladstone-street, Glossop.

WANTED KNOWN, Trumpet, expd., any business, completing Continental tour with famous band, free London, May 3, invites good offers. Box 636, "The Era."

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WANTED KNOWN, Trumpeter, disengaged; expd., orchestral, military, dance, café, or restaurant. Audition given. C/o Cedar House, East Farnham, West Harghorough, Leicestershire, S.W.9. Tel. Brixton 2542.

WANTED KNOWN, Orchest. Organist disengaged (not pipe), or relief Pianist, expd. concert party, variety, dances. 119, Bedford-road, Clapham.

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WANTED, engagement, Lady Pianist; jazz band, revue, dances, etc. MAY STYLES, 11, Marine Parade, Folkestone.

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WANTED, by Tenor Banjoist, evening engagements; good sight reader and rhythm. 29, Tabley-road, Tufnell Park, N.7.

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WANTED, engagement by young, smart Dance Banjo, own parts; thor. exp. BANO, 52a, Dorton-road, Balham, S.W.

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WANTED, engagement by Dance Banjoist; good sight reader, STRICKLAND, 104, London-road, Wembley.

WANTED KNOWN, MISS MAUD GALLOWAY (Banjoist), at liberty for summer enpt. Fernville, Fortis Green, N.2.

WANTED KNOWN, DICK CAWLEY, Dance Banjoist, open for enpt. Young, smart, experienced, reliable. 137, Alscot-road, S.E.1. Victoria 8219.

WANTED, enpt. by lady Drummer (no tympani); contralto vocalist. 35, Grosvenor-road, Caversham, Reading.

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WANTED, engagements by Dance Drummer; would deputise. CLARK, 45, Lines Avenue, New Southgate, N.11. Phone, Holborn 2622.

WANTED, engagement by Dance Drummer; young, reasonable figure. Box 684, "The Era."

WANTED, summer enpt. by expd. Dance Drummer; can read sheet; play Glock, etc.; vacant May 11. F. KERRIGAN, 3, Monks-road, Lincoln.

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WANTED KNOWN, Drummer with Tympani, desires change; Straight or Dance; terms reasonable.

WANTED KNOWN, Tympanist Drummer at liberty; full kit; any bus.; concerts, hotel, cinema; special pictures deputises. Write, 20, Wharton-st., W.C.1.

WANTED, summer enpt. by fully expd. Drummer and Tympanist; straight or dance; seaside preferred. Audition willingly. Good offers. Box 716, "The Era."

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W. BRYCE, 145, High Holborn, W.C.1. Phone, Museum 5187.

WANTED by the Nora Freely Dance Trio (and straight), engagements for dances, masques, and socials; vacant Whittan. All coms. to Manager, ALFRED REYNOLDS, 35, Clapton-common, E.5. Phone: Clissold 2084.

WANTED, by the Nora Freely Dance Trio, engagements anywhere; hotels, cafés, stores, etc.; recognised artists. All coms. ALFRED REYNOLDS, 35, Clapton-common, E.5. Clissold, 2084.

WANTED KNOWN, "Adelphi" Dance Orch. for London, Brighton, Margate, etc. Write DIRECTOR, 48, Lamport Hill, S.E.13.

WANTED KNOWN, VERNON'S VERSATILE BANDS. Comprising combined Instrumentalists and Vocalists, for Dances, Balls, Banquets, Parties, Masques, etc., for all occasions and to suit all pockets and conditions. Apply DIRECTOR, 50, Holland-road, W.14. Offers invited.

WANTED KNOWN, London Band (The Grafton Five), with own car, available for dances, etc. (Saturdays only), 100 mile radius Charing Cross. Moderate terms. Box 641, "The Era."

WANTED, cash enpt. for Trio (V.C.P.); South Coast preferred; library. PIANIST, 97, Louisville-road, London, S.W.17.

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Most certainly the headress is coming back; you can't fail to realise it when you glance round the theatre audiences at the moment, and it is even more perceptible when you are dining out at any of the smarter restaurants. Of course, when I say headress I don't necessarily mean the really hefty turban or the enormous Bacchantian wreath; but something or other is worn in the hair, whether it is one flower tucked into the "snails" over the ears that girls who are not shingled now wear nearly all the time, or a twist of tulle, or a band of tissue. There are, of course, eccentricities—quite a lot of them. At one first night in the earlier part of the week a woman came in wearing what looked like a "Helen Wills" eye-shade of flowers, which, I found, was attached to a tight cap of tulle so that the whole of her head was covered. She attracted a great deal of attention, but didn't seem to mind in the least.

A Popular Colour.

That "Air Force" blue is going to be very popular, perhaps too popular, although as yet it hasn't penetrated the very cheap shops. However, I came across a very beautifully cut three-piece suit in this shade for five guineas the other day, and was told that they were being sold off just as fast as they could be made. It doesn't suit everyone, but the very much brunette and the decidedly blonde both look well in it.

The Hat To Match.

Whether you buy your hat to match your frock, or choose your frock or its trimmings to match your hat, it doesn't really matter—but you must give the impression that both were chosen at the same time. Coming out of Claridge's the other morning I was struck by the wonderful streaks of colour in a window, and found it was made by felts in bulk in about fourteen different colours, which Poulain had got to make hats to match her customer's frocks.

The Figured Chiffons.

The new-printed chiffon frocks are really adorable, and they can't be too bright, it seems. Just over from Paris are a whole stock made up over little satin slips, and only five guineas—but, of course, for that you don't get beyond the ordinary flower-garden sort—if you want to be exclusive you have to get a model frock from one of the "Big People." Molyneux, for instance, has the loveliest "nymph in springtime" sort of pattern—a medley of tender greens and blues, the colour of bluebells seen at a distance, in the loveliest design. Chanel has another all blues and subdued creams and browns. The bigger the pattern the better it is liked. Another crêpe-de-chine had a huge exotic-looking scarlet flower—hand-painted—on a black ground.

Walking Sticks.

It seems as if, in defiance of all knowledge of our climate, we really shall be carrying walking sticks this year. I don't see how we are ever going to resist the ones they are now showing in the little smart shops. Rather long and slender, they are made in the loveliest colours, and then hand-painted either in smooth enamel or else treated in such a way that the surface is slightly rough, and almost looks as if the stick had been covered in flecked cloth. Then there are white walking sticks with spring scenes painted on them—a shepherdess here and a lambkin there. Great fun, I should think, to have one of these.

Beware.

How Paris is pushing that hand-painted stockinette. Of course, it looks perfectly enchanting done in bronze on a beige or brown background, but oh! your troubles commence as soon as you get a jumper suit of this sort: the paint comes off over everything and everywhere, and you are not safe for a second without a clothes brush.

Bags.

Pigskin is the skin of the moment for our day-time bags, and yes! I've actually seen some people wearing pigskin shoes to match. Of course, it wears for ever, or very nearly so, and made into the new-shaped bags, lat rather than long, with the inevitable monogram upon the tab which is there to pull the bag open, they really do look smart, when carried with neck three-piece suits or those trim coat frocks we shall all be wearing once the weather realises that it is "summer time" by Act of Parliament. Monograms, by the way, are long and lanky rather than short and stumpy.

All is not gold that glitters—nor silver, either, for the matter of that; but whether with the real or the dross we intend to gleam and glitter like the brightest stars, on the stage or in the auditorium and the ballroom and street. It's gold and silver everywhere! One of the most popular combinations of these two metals in lame, in lace, in metal cloth! Yet who would have thought of using it a year or two ago. It would have been considered the most excruciating vulgarity.

Silver Frocks.

There is an outburst of glitter in "Fallen Angels," for Edna Best has the loveliest of pink and silver

frocks, the back of rather pale pink coming over and forming a yoke in front from which hang two long ends which can at will be twined round the wrists, and the front of deep rose-pink scalloped deeply over a really lovely silver pette, which froths out in godet flounces. So effective and so new! Then that other "fallen angel," Tallulah Benhead, gleams in gold and silver. Her frock is of silver with little tabs outlined in gold; there's a touch of gold everywhere in the bindings, and she wears a silver wreath on her hair.

Shoes.

If Midas has given the golden touch to frocks on the stage and frocks in the ballroom, Elizabeth Ponsonby, understudying Cathleen Nesbitt in "Spring Cleaning," has a little gem of a thing in fine gold lace—Neptune seems to have been busy with our shoes, for there are mother-of-pearl slippers for the evening, and heels, studded with the genuine thing, allied to sequin-studded, sandal-shaped shoes for those who think the pearl-kid rather beyond the limits of an ordinary purse. Lovely as they are, their life is short even if it does happen to be a gay one.

Cloaks.

It was at the first night of "Ariadne" that I noticed how particularly partial Princess Antoine Bibesco is to evening cloaks. She is not extravagant over her frocks, but cloaks she will have, and many of 'em! The pink chiffon, velvet-lined, with white fur, I saw her wearing that night was the third different one I'd seen her in in the space of one week. Very cosy, that one, for chilly nights. She has another, of brilliant silver, like the moon shining on a still lake; and yet another, more subdued this, of black, very soft, chiffon velvet.

Dipped in Silver.

Marie Tempest is yet another follower of this fashion for gleaming, glittering things. She wears the loveliest cloak in "The Torch-bearers," all of silver, and with an air she wears with it, too! Not content with that, she has a frock to match, and so we go on from glory unto glory. She likes to glitter, and she likes pale pink, for of the very prettiest of her "private" evening frocks is pale-pink satin made with a square train which she knows so admirably how to manage, and with which the dearest little pale-pink satin shoes with diamante buckle and a hair band of multi-coloured flowers touched with gold here and there.

A-Bathing We Will Go.

It is early to talk about bathing, with the chill of winter still in the sea, but the time will come when, if the weather be kind and the sun shines, we shall be taking our week-end dip down at Brighton or our daily sea bath while on tour. There's nothing tame about bathing-suits this year, and of the 84 varieties I saw at the big Drapery Exhibition not one could be called dull! The expert diver is catered for very well, and even this regulation, tight-fitting kit has been livened up in a number of ways.

Take, for instance, a suit of dark-blue-and-grey stripes—very wide ones—which made a suit which had dear little fins—of stockinette, of course—placed neatly over each hip. Stripes are very fashionable in this department of my lady's dress, for there are orange-and-blue for those who would be more conspicuous by the sad sea waves.

Boots.

We are to wear boots for bathing this summer, too—stockinette ones of Russian cut wrinkling attractively over our ankles away up to the knees. What a chance for those to hide their too thick ankles! The ones I saw were of scarlet laced up in black, and they had quite stout soles in order that tender feet should not come into too sharp contact with nasty stones.

"THE YOUNG PERSON IN PINK"

At Grand, Putney Bridge.

Miss Gertrude Jennings' bright comedy, "The Young Person in Pink," presented by Mr. Barry O'Brien, is this week's attraction at the Grand Theatre, Putney Bridge, with fortunately the inimitable Miss Sydney Fairbrother at the head of the cast to play her original part of Mrs. Badger, that great opportunist. Laughter loud and prolonged is therefore the order of the evening, and the remainder of the capable cast share in Miss Fairbrother's success. Particularly is this true of Miss Olwen Brookers, appropriately attired as "The Young Person in Pink," Mrs. Arthur Whitby as Lady Tonbridge, Miss Dorothy Garth as the "woman with balloons," and Mr. Percy Crawford as the well-meaning Toby. In addition, Miss Betty de Malere, Miss Alice Pape, Miss Adah Dick, Miss Katherine Wilson, Miss Marie Greenhouse, Miss Peggy Talbot-Daniel, and Miss Aurora de Mendoza, put in good work in Miss Jennings' well-informed studies of the fair sex, and Mr. Edgar Dickson makes an effective appearance as the Park chair attendant.

FROM THE PROVINCES.

Mr. Gerald Lawrence and Company are warm favourites at the Opera House, Buxton. "David Garrick" was played on four nights, Mr. Laurence and the title role, and Miss Madge Compton that of "Ida Ingot." On the remaining two nights "Richard Lovelace" is being produced prior to Mr. Laurence's next London venture.

Thrills interspersed with hearty laughter are provided at CHELTENHAM Theatre and Opera House by Messrs. Victor and Hugh Hayman's company in "The Cat and the Canary." Miss Helen de Broy gives an ideal rendering of the part of Annabelle West, healthy youth triumphant over the sinister influences around her; Mr. Victor Hayman supplies the humorous element as Paul Jones, but his acting is none the less capable, and he is a splendid foil to Miss de Broy. Mr. George Dudley is a quiet force as Harry Blythe; Mr. Stanley Heather does good work as Charles Wilder; Miss Muriel Patterson is powerful as Susan Silaby; Miss Beryl Gordon is a thrill as Dr. Patterson; Mr. Douglas Ingfield is efficient as Roger Crosby, and other parts are nicely filled. At the Coliseum Nixons, the comedians, and company present "The Cat and the Canary."

At the New, CAMBRIDGE, Fred W. Warden (by arrangement with Playcraft) presents "Patricia." At H.M. Theatre, CARLISLE, the Carlisle Choral Society drop "Patience," which was previously performed by an amateur company in the Carlisle Philharmonic Society twenty-seven years ago. At the Palace one of the best revues staged here is "Wangles," presented by the "L.C.T. Enterprises." That fine character comedienne, Miss Louisa Tinsley, is again to the fore, and in her sketch, "Hannibal's Farewell," general business throughout, the show was excellent. Fred Marsh is a clever comedian with a style all his own. Mr. G. Carlisle worked hard as conductor, trick pianist, and vocalist. He is quite an established favourite here. Billy Wallace is an expert dancer. Sybil Clive and William Breach sang several popular numbers and were deservedly applauded for each. The piece is well mounted and staged, and the chorus is good.

"The Eclipse Productions" is presenting "Fiddly-Wink" at the Royal Hippodrome, DOVER. Set in nine scenes, there is a plethora of excellent comedy sustained by Eric Dudley and Harry Loman, supported by Conrad Layton and Henry Edlin; music and dancing by Brockie is entrusted with much to do as the leading lady, which includes work with the comedians, chorus specialties and solos and duets with Loman and Layton. The cast includes "Believe Me" and "All Alone." Nellie Vicars makes a charming soubrette, with plenty of fetching vivaciousness, and she submits her numbers with equal success, amongst which are "No More Zouzes," a specialty of novel character with the Devera Girls in "The Jazz Band Cabaret," and "California." A striking feature is the specialties in the work of Violet Albert and Jack Skelton, presenting her cleverly constructed instrumental novelty of her own invention. The Two Makers are effective in their dance specialties; also the Devera Girls. The chorus includes "The Road," a laughable money-getting act, and "After Hours," which is cleverly submitted and a great mirth-provoker. At the King's Hall (pictures) Ara and Zouzes, and the two cyclists, are proving a great attraction. Harry Slingsby's revue, "Zip," is at the King's, DUNDEE, and is being enthusiastically received. Billy Caryl, the leading comedian, keeps his place in continuous merriment. His "gags" in "A Little Argument" and "The Cabaret" scenes are delicious, while his study of the inept in "After the Dance" and "The Zouzes" is a decided hit, and besides playing up to Billy Caryl's smart paragon number, in the Park. Jack Skelton is promising in mood of the comedy scenes, and also scores vocally. Dora Dolan sings delightfully, as do also the Yama Quintette. Sterndale's violin act proves very popular, and others worthy of mention are Phyllis Fyfe, Chas. Weaver, and the 16 Zip Girls. Harold Brewer is musical director. For the fifth week of his repertory season at the Victoria, Berie Hammett presents Dorothy Muller's morality play "A Mother Should Tell." "The Story of the Rosary" is staged at the Queen's by the Herbert Mansfield Repertory Co., and is excellently acted. The leading attractions at Le Scala are Mae Bush in "A Woman Who Sinned," and Betty Blyth and Alex. Carr in "So This Is Hollywood." "Decameron Nights," featuring Lionel Barrymore and Ivy Duke, is at the Rinknaird, with an attractive musical setting; and the Palace programme includes "His Hour" and "The Gentleman Unafraid."

At DEVONPORT Hippodrome, J. D. Robertson's Co. in a comedy revue, "Rack and Ruin," is quite a good show. Stan Annison is the star comedian, and he is well supported by Cec. Clayton, Jack Hurst, Gilbert Haley, A. W. Cottrell, Mona De Rose, Gertie Maine, and Betty and Billy Clark. At the Theatre Royal, DEWSBURY, the Alfred Denville Stock Company are submitting Walter Weller's last play, "The Under Dog." At the Empire Messrs. King and Benson are presenting their latest comedy success, "Sign On." A strong cast includes King and Benson, Bert Box, Gordon Finlay, Charlie Ferguson, Rita Desmond, Freda Ives, Ray Beech, Mavis French, Olga Phillips, the Mascot Girls, and the Dixie Sisters. A novel feature of the show is the Labour Exchange and Unemployed's Bank. At the Grand, DONCASTER, Jack Gallagher presents a musical mixture entitled "Wake Up." The cast includes Jack Gallagher, Aggie Nolan, Jackson Moore, Harry Wilson, Laurence Jackson, Gracie Holmes, Frank Lees, the twelve Wide-awake Girls, and Billy and Doris Harley. Miss Dot Stephens at Arcadia presents the musical novelty, "Sunshine Sally." The cast includes Dot Stephens as "Sunshine Sally" and Harry Matio, the unique comedian, as Johnny Walker, also some of the cleverest juveniles seen here, including Mary Lawson, Connie King, Joseph McNamara, Wee Bunty, Popsey Rowley, Betty Brown, and the "Sunshine Sally" dancers.

An interesting bill is presented at the Hippodrome, GLOUCESTER, by the performance of "The Green Goddess," a play with an Eastern setting and a good cast. The Rajah is played in a masterly style by Mr. Frederick Keen whilst Major Crespin has an adequate representative in Mr. St. John Marley. Miss Kathleen Pickard is the "Lucilla," and gives a fine conception of the part. Mr. R. Treherne has a good part in Dr. Treherne, and Mr. George Miller is capital as Lieut. Carew. At the King's, GREENOCK, Mr. Charles Macdonald presents "Quality Street." The cast includes Eric Page, Cecil Stock, Sydney Trevelyan, Charles Seguin, Cyril Mann, Vera Savill, Elizabeth Hunter, Lillian Lawrence, Nora Katzin, Dorothy Chevalier, Olive Hindon, Violet Beatrice, Elizabeth Dore, Enid Gwynne, and Jean Sturrock. Milton Bode and Fred N. Warden are presenting at the Gaiety Theatre, HASTINGS, "The Rat." The Rat, Capt. Will King and Mr. G. Blackmore will present a company of local amateurs in "The Polar Bear," a comedy opera written by the producers.

Herbert Cyril and Arthur Roseberry present "Derby Day" at the REIGHER Hippodrome. The cast is a strong one and includes Frank Hemmings and the title role, and Miss Madge Compton that of "Ida Ingot." On the remaining two nights "Richard Lovelace" is being produced prior to Mr. Laurence's next London venture.

At the Opera House, KIDDERMINSTER, Royal Show Syndicates present the revue "California." The show is very realistic. Bruce Cameron as Jank Allen is very good. Billy Moran as Simon and George S. Young as Timothy are clever and cause much laughter. Betty Bellair as Connie is pleasing and is a clever dancer. Kitty Franklin, who takes the part of Meg, is well fitted for the rôle of a ranch girl, and has a good voice. Special mention should be made of the Western Harmony Four, who harmonise Western airs to the delight of the audience. Others who deserve praise are Geo. Lennard (Major Donovan), Harold Hunt (Bob Goodfellow), Tom Richards (Texas Bill), and Georgia Fischer (Sylvia). The chorus is well balanced.

The Leicester Amateur Musical and Dramatic Society are presenting at the LEICESTER Royal Opera House (in aid of local charities) the comic opera, "Merrie England," which is excellently produced by Mrs. J. H. Taylor, and given by a strong cast of local people. "Her Life of Pleasure" and "Why Girls Go Wrong" are presented by Frank H. Fortescue's Co. at the Theatre Royal. At the Palace, Lily Edwards, Monica Daly, Joe O'Gorman, Philip Becker, and Dave O'Toole are going well in the revue, "Irish and Proud of It." At the Pavilion the revue, "Tonics," is creating a good impression. Jack Warman, Bert Arnold, Harry Fox, Dick Courtney, Dorothea Pinhoe, Hylda Rowlands, Leon and Alva and Frank Lawson are in the cast. At the Hippodrome, MARGATE, W. T. Ellwanger is presenting "So This is London," with himself playing the part of Hiram Draper, supported by among others, Harry Livingstons, Stella Lanty, and George Ricketts. At the Palace, NEATH, an all-star picture programme is given. At the Groll Hall, Harry Wilkinson presents "La Mosa Quartette" in a vocal and instrumental extravaganza. Pictures complete the programme.

"Brevelites" is presented at the New Theatre, NORTHAMPTON. At the Opera House, BRIGHTON, "The Beauty Prize" is presented by Arthur Onslow. Although a twice-nightly show this amusing musical comedy retains most of the original features, and is well received. "Tonics" is charming. The cast includes Stuart and Teddy Brodgen as Odo Philpotts provides many long laughs. Included in the capable cast are Alfred Trent, Maurice Earle, and Daphne Leitch. The chorus, under the direction of Royce Braithwaite. "Romance," by Murray, King and Clara's Company is at the Theatre Royal, NORTHWICH. May Fair, clough has captivated audiences with her fine acting as Mme. Cavallini. The Cornelius Van Tuyl of Philip Williams is a fine impersonation, and David Day, Tom Armstrong, is an excellent show. The Ray Bros. "The Side Show" revue has filled the Hippodrome. It is a bright show, strong on the local side, with Decima Sinclair and Harry Arthur, good dancers by the Cabaret Girls and Arthur Lewis, and capital comedy by Fred Morgan and Peggy Ray. The syncopated band is a great success. Yost and Clayde, and Penrose and Partner are at the Regent.

At the Theatre Royal, NORTH SHIELDS, Fred D'Albert's stock company is attracting appreciative audiences with "The Sign on the Door" and "The Stepmother." At the New Theatre, OXFORD, the Macdonald Players are paying a return visit in Bernard Shaw repertory. The plays presented comprise "Man and Superman," "You Never Can Tell," "Pygmalion," "Fanny's First Play," "Arms and the Man," and "The Doctor in Spite of Himself." In "Man and Superman" Edmé Percy sustains the arduous rôle of John Tanner with great distinction, presenting a definite and incisive study. Valerie Richards is a very successful foil with her artistic portrayal of Ann Whitefield. Arthur Claremont is well balanced as Roebuck Ramsden, and George E. Bancroft is a sympathetic lover as Octavius Robinson. Miss Kendall is good as Violet Robinson, while Philip Godfrey makes a robust husband as Hector Malone, Jun.

At the Theatre, PAISLEY, the B.B. Productions present their latest comedy revue, "What's Yours?" at the Rink Variety Palace are the 4 Whiteleys, in a potpourri act; Teresa Hall, soprano vocalist; and Matheson and Gow, comedy duo. Mr. Frank Forbes Robertson plays the Stranger in "The Passing of the Third Floor Back," at the Theatre Royal, PLYMOUTH; and at the Repertory, George Paston's brilliant little play, "Clothes and the Woman," is presented, with Miss Molly Veness as Robina, Miss Hilda Case as Ethel, Miss Ivy Carleton as Mrs. Desmond, Miss Frances Waring as Mrs. Penrose, and Miss Ivy Sparrow as Murie Talham. Mr. Alfred Brandon plays the leading part of Dr. Lomax; Mr. Peter Godfrey is the love-sick Colonel Brereton; and Messrs. John Duran, Arthur Young, and Norman Matthews are a picturesque trio of Bohemians. At the Grand, Mr. B. Woolley presents "Hello, Chummies!" Will Jackson's "Short Stories" is a far draw at the Alhambra, A. D. Macfarlane's "Rattles" is proving a good box-office proposition at the Palace, and "Rack and Ruin" is the laughter provoker at the Hippodrome.

At the Theatre Royal, PORTSMOUTH, "It Pays to Advertise" is being played. At the King's Theatre Messrs. Wheeler and Mason, present their new revue, "Gadgets," in 22 scenes, the cast including Albert Brano, Dick Francis, Gwyneth Keys, and John Hagan. At the Hippodrome Harry Day's revue, "Records," is the attraction, the cast including George Clark, Eva Barnes, Tiny Miles, Kitty Simon, the Syncopated Six and Chorus. At the Coliseum is Archie Pitt's revue, "Mr. Tower of London." The cast includes Barbara Bartie, Betty Royce, Albert Grant, Arthur Scott, Stanley Durand, and the Power of London Dancers, whilst variety by J. Paterson and Delvane and Gordon completes.

At the Empire, PRESTON, the Co-Optimists are creating a record with their sparkling and novel entertainment. Madge Gregory charms her audience with her wonderful voice, the comedy studies of Kevin Bernard are clever and dainty, and Jessie Hittler proves a dainty singer and dancer. The singing of Brewster Meadows and Bernard Ansell reaches a high standard, and Hay Plumb's genial and familiar style seems to touch everything. Amy Verity acts cleverly, and her success was well deserved. Altogether it is a first-class entertainment, polished, witty, and full of surprises.

The Olympian Gardens, ROCK FERRY, Mr. Charles Boulton reopens his season with Archie Wallden's "Flirt and Co." A twice-nightly season has been commenced at the Comedy, READING, at popular prices. The dramatic version of Ethel M. Dell's novel, "The Way of an Eagle" is being played this week. Mr. Colin Clive and Miss Dorothy Pringle are in the leading parts. The new revue, "Flirt and Skirts," is the attraction at the Palace. The cast includes Syd Howard, Kitty Prince, Cliff Martell, Garry Lynch, Rogerson, Joseph Dockery, Lola Raine, and Leo



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For the third week of their repertory season at the Theatre Royal, ROCHDALE, the Denville Stock Co. are presenting the popular drama, "The Coast-guard's Daughter." The company is a capital one, and is attracting large audiences. At the Royal Hippodrome the attraction is the revue, "Say When." The cast includes the Manhattan Melody Makers, Lester and Foster, the Mason Sisters, Kitty Evelyn, Alec Foster, and Fred Anderson. The varieties at the Empire Hall are being produced by Hughes and Wilkins, vocalists.

The Palace, SALISBURY, is presenting Mr. Gar Kiddle's Co. in "Bal Boys," in eight scenes. Mr. Charles Wells is splendid as Sammy, and is supported by a good all-round company who work well. The specialties include the Badnun Six, comedy acrobats, who had a big reception, and the Eight Ladies, who sang and danced.

At the SALFORD Palace, Francis Alder presents the revue, "The Grand Old Time." Included in the cast are Tom D. Newall, Gladys Stanley, The McNaughtons, Cissie Sullivan, Harold Payne, Kathleen Middleton, and Mary Dempsey. Specialties are given by the Ladies' Quartet and the T. T. 12 Palace Girls. At the Royal Hippo-

drome the Kenian Productions present the revue, "What'll I Do?" The cast includes Mark Rivers, Eddie Walker, Belle Isabel, Betty Bruce, Fred C. Bidon, Victor Leopold, Charles Conley. Specialties by the Morris Male Quartet and the 16 "What'll I Do?" Girls. At the Grand Opera House, SCARBOROUGH, for the first three nights, Mr. George Manship and Co. in "The Eye of the Storm," with Miss Cecil Fox in the cast. Thursday, Friday, and Saturday, Miss Phyllis Neilson-Terry in "Bella Donna." At the Spa, Mr. Percy Riess presents the Spa Ladies' Orchestra; conductress, Miss Winifred Atwick. At the Theatre Royal, SMETHEWICK, Turf Productions are presenting the revue, "Happy Days." The cast includes Arthur Turnbull, Reginald Adair, Allan Rochester, Stan G. Pell, the Eight Hazels, Hilda Leonard, Phil Holles, Claire Harvey, Hawaiian Girls, and the star turn, Kitty Gee. At the Empire pictures are supplemented by Delvane's Marionette Players, and Dunn and Deane, song and dance artists. At the Coliseum the varieties include Hagen and Lee, comedy artists; Eric Crane and Olga, vocal and instrumental specialists. At the Palace Will Soula, the laughing comedian, is popular, and is a welcome addition to the pictures. (For other Provincial News see pages 9 and 16.)

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THEATRICAL GOSSIP

"Rain"—Carl Rosa Opera at the Lyceum—Opening of Barnes Theatre.

Macdonald Players for South Africa.

In view of the success the plays of Bernard Shaw met with in Paris when performed there by Mr. Charles Macdonald's company, known as the Macdonald Players, Mr. Macdonald has organised a second company of these players which he is sending out on May 1 to tour South Africa. They will open at Johannesburg, on May 25 with "Pygmalion," and when they have performed about a dozen of Mr. Bernard Shaw's plays in that town they will go on to the other large theatres in South Africa. This company will be quite distinct from the company which is now touring the large towns in the British Isles with such great success.

The Rehearsal Club.

The annual meeting of the Rehearsal Club will take place at St. James's Theatre on Friday, May 8, at 3.30 o'clock. H.H. Princess Helena Victoria, the president of the Club, has promised to be present. The chair will be taken by Dame May Whitty, O.B.E., and the speakers will include Miss Lilian Brathwaite, Miss Muriel Barbery, Miss N. Heald, Rev. Prebendary Gough, Mr. Owen Nares, Mr. Nigel Playfair, and Mr. Ben Webster. Also Mrs. Philipson, M.P., Miss Madge Titherage, and Mr. Henry Ainley.

Tickets for the meeting can be had on application, and enclosing a stamped addressed envelope, to the Hon. Treasurer, Mrs. Mayne, 101, Queen's Gate, S.W. 7.

Reopening of the Lyceum Theatre.

On Tuesday, May 12, the Lyceum Theatre will be reopened, when the Royal Carl Rosa Opera Company commences a season of grand opera in English. The following operas will be played during the first week: Tuesday, "Madame Butterfly"; Wednesday, "Rigoletto"; Thursday, "Cavalleria Rusticana"; Friday, "Il Trovatore"; Saturday (Matinee), "Carmen"; Saturday (Evening), "Faust." Lydia Kyasht will arrange the dances.

To-night's Opening of Barnes Theatre.

To-night, at 8.15, the Barnes Theatre will be opened with Harold Owen's new four-act play, "Fatherhood." Edith Goodall and Sam Livesey are in the leading parts, supported by Dorothy Peters, Hazel Jones, Lilian Christine, Esther Whitehouse, James Lindsay, Anthony Holmes, J. Patric Curwen, and Jack H. Bigh. Mr. Wilfred Eaton is the producer. The opening of the playhouse, which will be directed by Mr. Philip Ridgeway, has aroused a deal of interest, and the bookings are excellent.

"The Signal."

Fewest Llewellyn has joined the cast of Roland Daniel's three-act "mystery" play, "The Signal," due at the Strand Theatre on Monday. The play is at Eastbourne this week.

"The Sign in the Sun."

On Sunday evening next the Catholic Play Society will present, at the Regent Theatre, "The Sign in the Sun," a play in three acts, by Vere Sullivan. The cast will include Sybil Arundale, Esme Biddle, Francesa Hall, Francis Hope, R. S. Smith, Douglas Ross, Howard Rose, Cecil Melton, William Home, and S. Victor Stanley. Henry Oscar will produce.

A Record Breaker.

"Rose Marie" broke all records for Drury Lane the week before last by taking £5,958 19s. for eight performances. Last week the receipts for nine performances were £7,046 0s. 5d., so that "Rose Marie" broke its own and every other record in the history of Drury Lane Theatre. Over 76,000 people witnessed the play in twenty-seven days.

Catholic Stage Guild.

The next "At Home" of the Catholic Stage Guild will be held at the offices, 2, Robert Street, Adelphi, on Monday next, May 4, from 5 to 7. The hostess will be Miss Una O'Connor. All members and friends are invited.

New Theatre, Oxford.

The summer booking list of the New Theatre, Oxford, is a very attractive one. This week the Macdonald Players present Shaw Repertory, and on Monday next Miss Phyllis Neilson-Terry pays a personal visit in "Bella Donna." Subsequent engagements are "Saint Joan," with Dorothy Holmes-Gore (May 11); "Poppy," with George Gregory (May 18); "Little Nellie Kelly," with Phyllis Harding (May 25); Stratford-on-Avon Festival Company (June 1); "Old Vic" Opera Company (June 8); and Gerald Merrilees' company in "The Rising Generation" (June 15).

Tour of "Fata Morgana."

Mr. Frank Weathersby's Co. (by arrangement with A. Greville Collins), with "Fata Morgana," will commence a long tour on Monday at the Theatre Royal, Portsmouth. The tour will include Worthing, Bognor, Isle of Wight, Leamington, Leeds, Salisbury, Weymouth, Jersey, Brighton, Southampton, New Brighton, Hull, Blackpool, Buxton, Harrogate, Bournemouth, Brixton, Woolwich, Chatham, Westcliff, etc.

J. Bannister Howard's Companies.

Mr. J. Bannister Howard will be interested in no fewer than three companies around the suburbs of London next week—namely, "The Vortex" at Wimbledon; "Tons of Money" at Brixton (in conjunction with Messrs. Walls and Henson, Ltd.); whilst his "Belle of New York" company will be at the Bedford twice nightly.

"Sun Up" at the Vaudeville.

Miss Lula Vollmer, the authoress of "Sun Up," which Mr. A. Greville Collins is presenting at the Vaudeville Theatre on Monday next, has arrived in London with the American company who created the play in New York, where it has had over a year's run.

Miss Lucille La Verne, who plays the principal part of Widow Cagle, made a brief appearance in London twenty years ago, when she played the part of a negro woman in "Clarice," in which William Gillette appeared at the Duke of York's Theatre. Prior to her New York successes, she spent many years on tour in America, playing "one-night stands," when she travelled something like 35,000 miles a year, and later has been seen in several of D. W. Griffith's films, notably as the cruel hag in "The Orphans of the Storm," and the negro mammy in "The White Rose," in which Ivor Novello made his first screen appearance with Griffith. "Tarnish" will be transferred to the comedy on Monday, when Miss Dorothy Minto will be seen in the part created by Miss Olga Lindo.

A Welcome Return.

Mr. Seymour Hicks, accompanied by his wife and daughter, all looking wonderfully fit after their fourteen months tour extending over thirty-three thousand miles, returned a few days ago by the White Star liner "Olympic" from New York. Mr. Hicks has brought back with him three plays, two of which he picked up in America, and the other in Australia. Whilst in the latter country he discovered a spoken-to singer, Madame Melba spoke to him about her, and he has arranged for the young lady, Miss Vera Wright, of Sydney, to be trained in Paris. Up to the present she has received no vocal training, but is able to cover three octaves. Mr. Hicks has recently completed a book entitled "So This is Australia." During their tour his daughter made her debut on the stage. Mr. Hicks said that he trembled more than she did.

Actors' Church Union.

The next monthly "At Home" of the Actors' Church Union will be on Thursday, May 7, at the Theatre Girls' Club, 59, Greek Street, Soho, from 4 to 6 p.m. All members, etc., within reach are reminded that they have a standing invitation and can bring a friend.

Mr. Barry O'Brien's Plans.

Mr. Barry O'Brien is concluding his successful tour of "The Young Person in Pink" at Fulham this week, so as to enable Sydney Fairbrother to play in "Clo Clo." Last week at Wood Green 19,032 people paid for admission to see this piece. The company included Sydney Fairbrother, Mary Brough, Joyce Carey, Robert Mawdesley, Mrs. Arthur Whitby, etc.

Mr. Barry O'Brien has acquired from Gertrude Jennings the entire provincial rights of "Isabel, Edward, and Anne," and will send out a strong company headed by Connie Ediss and Harcourt Beatty. The tour will open on Whit Monday at Eastbourne, and will visit, during the season, Blackpool, Southport, New Brighton, Douglas, Rhyl, Colwyn Bay, Yarmouth, Brighton, Bognor, Worthing, Clacton, Harrogate, Buxton, followed in the autumn by visits to the big cities commencing with Bradford and Leeds.

Following its success at Eastbourne, Mr. O'Brien is arranging an immediate tour of "The Oyster," by Charles Windermere, and H. F. Maltby, with Charles Windermere in the leading part.

Other activities include a later tour of "The Young Person in Pink," and the presentation of a new play in association with Julian Frank.

"James the First of Scotland."

Under this title the Scottish National Theatre Society will produce, for the first time, at the Theatre Royal, Glasgow, on May 11, a new play by Robert Bain, a Glasgow author whose previous works have been more on the lines of Gilbert-Sullivan opera, the most successful being "The Island of Sancho Panza," produced in 1920. Mr. Wm. J. Rea, who was so successful as Abraham Lincoln in John Drinkwater's play of that name, will play the part of that King James who did so much in enlarging the liberties of his native land.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—D. McCarthy, Sunday, May 3. Julia Arthur, Sunday, May 3. Albert Whelan, Tuesday, May 5. H. Masterman, Wednesday, May 6. Harry Blake, Thursday, May 7. A. E. W. Mason, Thursday, May 7. James Hunter, Friday, May 8. Madge O'Neill, Friday, May 8. Sir J. M. Barrie, Saturday, May 9.

"Rain."

"Rain," the play adapted by John Copton from the story by Somerset Maugham, will be produced at the Garrick on Tuesday, May 12, when Mr. Archibald Forbes will transfer "Court-ship" to another theatre.

"The Bride."

Miss Doris Sainsbury has secured the sole British and Colonial rights of a three-act comedy by Stuart Olivier and George Middleton, entitled "The Bride," which has had a successful and lengthy run in the United States. A strong cast is being engaged for a summer tour previous to London production, and the tour is now being booked by Mr. Percy Rowland. The general management is in the hands of Henry Tossell.

"Jacob's Ladder."

Mr. Dennis Eadie has arranged with Madame Edvina, the famous operatic star, to play the leading woman's part in his next play at the Royalty. The play is entitled "Jacob's Ladder," and is by Norman MacOwan. This will be Madame Edvina's first appearance before the public, other than in grand opera.

Forty Years in Box Office.

The death occurred with tragic suddenness last Saturday of Mr. Edward James Cole, the box-office clerk at the Gaiety Theatre, Hastings. Mr. Cole had been associated with the Gaiety Theatre since its opening in 1882, and held the position of booking clerk for forty years. The funeral took place at Hastings Borough Cemetery on Thursday.

N.A.T.E. Appointment.

Mr. Sydney Hogg has been appointed assistant general secretary of the National Association of Theatrical Employees, as from Monday last.

"BREVITIES OF 1925"

At Nottingham.

Revue in 24 scenes. Presented by G. L. Productions. Written and produced by Joe Hayman at the New, Northampton, on Monday, April 27.

Assuming that "Brevity is the soul of wit," it will be readily admitted that Mr. Joe Hayman has found an apt title for his latest venture, "Brevities," which, written and produced by him at Northampton on Monday night, worthily upholds the claim of "A fun, dance and song show." One cannot fail to appreciate original ideas in scenery and dainty dancing that get away from the stereotyped rut, and in these things the entertainment abounds. The revue is dressed and staged with the same elaboration, and the same attention to detail has been given by the producer in his recent successes here in "The Melody Box" and "The Pepper Box." The cast is an exceptional one, and to Dick Tubbs (who is already a great favourite in this town) is entrusted the burden of the comedy business. One naturally expects a lot from him, and anticipation is fully realised. In conjunction with Shirley Whyte, he introduces a novel and amusing interruption business, in which his drolleries keep the house in continuous laughter. Capital fun, too, is caused by him in the bathing scene. It is difficult to imagine a more humorous situation than that in which Dick Tubbs is seen following the occupation of a life-saver at a fashionable bathing resort, and the quaint manner in which he is rewarded for his heroism. Another screamingly funny item is "A Bank Holiday Incident," comprising Dick Tubbs, Marjorie Fulton, and the motor "combination." Marjorie Fulton is a comedienne of decided ability, and is the possessor of a pleasing voice, which is heard to advantage in "Honolulu Blues." Her dancing is much above the average, and wins great applause. Exceptionally well done, too, are her vocal numbers with Gerald Osborne—"Mississippi Moonlight," "Tennessee," and "Come Back to Me." Shirley Whyte is winsome and dainty. Her song and dance number "Fox-trot Chickens," scored one of the big successes of the evening. Eve Benson charmingly sings the prologue, and later on, in a prettily conceived setting of lilies, skilfully renders "If Love were a Dream." Equally clever is she in her several duets with Gerald Osborne—"Adoring You" and "Singa Loo," the latter having a picturesque Chinese surrounding. Gerald Osborne has a good voice, and his dancing earns well-merited recognition. Charles Childerstone ably assists in the fun and well sustains the many rôles he is called upon to play. Doris Armstrong is the premiere danseuse, and Ida Lille's "Brevities Girls" are worthy of special mention. Indeed, a great feature of the show is the excellent chorus dancing, and many of the ensembles are delightful to watch.

In the list of subscribers to the Actors' Benevolent Fund appearing in last week's issue, a donation of two guineas was acknowledged as from Mr. Lewis Casson. It should have been Mr. Louis Casson.

"THE SIGNAL"

At Eastbourne.

A Mystery Play by Roland Daniel. The Yoke! H. Humberston-Wright Herbert Bronson Cecil Brookings Edna Darling Hilda Bayley Mary Amy Fanchette Harry Harding John Hamilton Hilda Harding Oliver Rose Jim Baxter Martin Lewis Edith Baxter Kitty de Legh Roberts Grant Edwards (The play produced by Martin Lewis.)

Lane-Daniel Productions present a new play this week at the Devonshire Park Theatre. It is, appropriately, called a mystery play, but by the end of the evening one feels that perhaps rather more of the mystery might with advantage have been cleared up. Too many of the incidents remain *en l'air*.

George Harding had made a large fortune somewhere in East Africa. Since then he had lived at the old Mount House in the village of Ruspur. Six months before the play begins he had committed suicide under mysterious circumstances—among which was a box containing five cocoa beans, found on the table in front of him. His lawyer, Herbert Bronson, was convinced that it was a case of murder, but a private detective whom he engaged found no evidence to support this view. Bronson, however, still maintains that the cocoa beans were a signal of some sort, disregard of which had led to Harding's death.

George Harding had left his money—unexpectedly—to a niece, Edna Darling, who is living in Canada. The play opens with Edna Darling, fresh from Canada, being escorted over her new home by Bronson. Bronson explains that her uncle had been of somewhat eccentric habits, one of which was inventing and installing in the house a whole series of weird electric contrivances for drawing and withdrawing curtains, for opening and closing windows, doors, etc.—altogether a creepy sort of homecoming for a girl fresh from open-air life. Jim Baxter and his sister Edith have come over with Edna. They have been neighbours and friends for years, and Jim is only waiting for an opportunity to declare his love to Edna. Other members of this house-warming party are two cousins of Edna's, Harry Harding and his sister Hilda, the disappointed heirs of old Uncle George. A brief dialogue between them, when the others have gone to dress for dinner, reveals their characters. He, a dissolute and heartless cad; she, a bitter and shameless schemer. She discloses to her brother her plan for detaching Jim from Edna, leaving her free for marriage with Harry. She will change in Edna's room, and when the latter is in a sufficiently embarrassing stage of undress Hilda will pretend to be faint and will send Edna hurriedly for her smelling salts to the room where Harry will be waiting. He is to make violent love to Edna, and to make the situation as compromising as possible; he is to contrive to tear off the dressing-gown which Edna will most probably have thrown over her shoulders. At this juncture Hilda will contrive that Jim Baxter shall appear in the room.

The infamous Harry performs his share of the plot with such gusto that when, in his struggle with the indignant Edna, he comes near some long curtains at the window, one is relieved when the lights go out, a shriek is heard, and then—silence. With lights up, Harry is lying, stunned and bleeding, on the floor, and the girl has disappeared. Jim is chiefly concerned lest danger should threaten Edna, who is the dead man's heir. The play proceeds on its course. Lights mysteriously go out and come on again, unseen clocks and bells are heard, ghostly hands appear from behind curtains, and promising young men are throttled and flung on the floor. A box containing five more cocoa beans is found at the window, and at this final straw everyone except Baxter and Brunton prepare for a hurried flight. To attempt to set down in coherent sequence the events of this play is an impossible task. The play must be seen.

The chief work of the evening is done by Mr. Cecil Brookings, as the lawyer, Brunton. He makes him a credible being, who is always human. His little love-making episode on the Chesterfield with Edith Baxter was a richly comic bit of work, and immensely pleased the house. Miss Hilda Bayley, as the distressed Edna Darling, was sympathetic and charming. Mr. John Hamilton, in the ungrateful part of Harry Harding, gave a clever study of a decadent young man. Mr. Martin Lewis, upright and virile, was forceful and attractive as the young Canadian lover, and Miss Kitty de Legh, as his sister, was extremely diverting by the coyness of her amorous advances to the middle-aged Bronson. Miss Oliver Rose, in a trying and unsympathetic part, acted with great spirit; she is responsible for the final climax of the play, and deserved all the hearty applause which she got. From the point of view of clearing up the mystery, the most important part was that of the yoke, magnificently played by Mr. Humberston-Wright. It is a part full of variety and dramatic action, and Mr. Humberston-Wright rose to the opportunity. The smaller parts of Mary and Roberts were adequately filled by Miss Amy Fanchette and Mr. Grant Edwards. A crowded and enthusiastic house gave a hearty reception to the play.

"FRASQUITA."

At the Prince's.

Musical Comedy in Three Acts. Book by Fred de Gresac, music by Franz Lehar, lyrics by Reginald Arkell. Produced at the Prince's Theatre on April 23.

General Giroi Spencer Trevor Dolly Ethel Baird Armand Thorpe Bates Hippolyte Gallipot Edmund Gwenn Sebastian Chas. Quartermaine Luisa Amy Augarde Juan Sanders Warren Sancho Wallis Walters Paolo Lindell Stuart Emile de Vallen Auguste George Hayes Franconi Walter Lindsay Inez Phyllis Neal Andrea Derek Waterlow Frasquita José Collins

When Miss José Collins plays the temperamental gipsy she can hardly go wrong, and as Frasquita (who is a near relative of Carmen) in the new musical comedy at the Prince's she is in all probability off on a run that will rival the longest she has known. This is a part which, with variations, she has by now made her own. She has the technique of all its tricks at her finger-ends, of the wiles and wrangles and tigerish tantrums, the cajoleries and the devilments, and in watching her play them off one after the other there is the satisfaction always to be got from seeing a thing done as well and as easily as it can be done. Besides all this there is her singing. Her voice is as good and her use of it to lend colour to every mood as clever as at any time. Her songs bring down the house. One of them—the "Farewell"—she had to sing over and over again.

Taking it all, or nearly all, together, "Frasquita" is a triumph of technique. There is Franz Lehar, who in his music never is at a loss how to get there, but goes straight, whether the goal is "the" value of the play, a simple song or a dashing one, or the laying on of "local colour." The production in all its details is as slick as can be, slickest of all in sundry dance numbers ("Come Closer" is one of them), in which the chorus act like pieces in puzzles being taken to pieces and put together again before your fascinated eyes. Then we have Mr. Thorpe Bates, in excellent voice incidentally, singing love songs and duets apparently in a perfect fervour of sincerity; and Mr. Spencer Trevor, reeling off the nonsensical jokes inseparable from the make-up of the usual late-middle-aged philanderer of musical comedy with a gusto that convinces the audience that he enjoys saying them as much as they do hearing them; and Mr. Edmund Gwenn, in a humorous part almost barren of humour, not only getting away with it, but by dint of sheer cleverness of handling making it into a huge laughing success.

For his book Mr. Fred de Gresac has stolen some of Merrimac's thunder; but he is careful not to let it peel too loudly. As for blood, that of course would not do at all in a musical comedy. Still, he might have invented a less tame ending. His first act is "Carmen" with but slight differences. Don José becomes a French officer, Armand, over whom Frasquita soon begins to cast her siren spells. The next moment, before they have "worked," she is knitting a rival dancer, and the next after that is being haled off to prison, accused by Armand of the theft of a cigarette case. Nothing being tenderer than the (stage) gipsy's honour, Frasquita cries revenge, and, presently, having completed the conquest of Armand, is seen casting his roses back in his face. After that she has some difficulty in persuading him that she really loved him all the time; but all ends happily, if prosaically, with marriage and a Paris flat.

Miss Amy Augarde, whose comedy has always the true spirit, is in the piece. Also, with very little to do but to look picturesque and despairing as Frasquita's Spanish lover, is Mr. Charles Quartermaine. Miss Ethel Baird sings well and dances still better; Miss Phyllis Neal and Mr. Derek Waterlow make a hit in a dance in and out among cabaret tables; and in the small parts Messrs. Sanders Warren, Wallis Walters, Emile de Vallen, George Hayes, and Walter Lindsay do well. The (Continued at foot of next column.)

THE RENAISSANCE THEATRE.

Tercentenaries are apt to pass unnoticed, and most of us would have been unaware that a great English dramatist died three hundred years ago, if the organisers of the aptly named Renaissance Theatre had not reminded us of the fact. John Fletcher died in 1625, and on Sunday and Monday, May 17 and 18, at the Scala Theatre, there will be an opportunity to see one of the finest of the plays in which he collaborated "The Maid's Tragedy." This will be the first production by the newly formed Renaissance Theatre, of which Miss Alice Fredman (the late secretary of the Phoenix) and Mr. J. T. Green are the directors. There is a magnificent cast for this occasion. Miss Edith Evans will play Evadne; Miss Isabel Jeans, Aspatia; Mr. George Zucco, the king; Mr. Ion Swinley, Amintor; Mr. Biali Holloway, Nelantius; Mr. Duncan Yarrow, Diphilus; and Mr. Stanley Lathbury, Calianax.

We are promised a series of Fletcher plays in the autumn, when it is hoped that the promoters will have a permanent theatre of their own and a regular company. The plays will be staged for a short run, and a number of the pieces already revived by the Phoenix, and others that are still in existence only on the bookshelf, will be produced.

The particulars of the Renaissance Theatre can be obtained from Miss Fredman, at the Adelphi Hotel, W.C. 2.

"HAMLET"

At the Old Vic.

Following the annual custom, "Hamlet" was played in its entirety on Saturday afternoon last at the Old Vic, and is to be repeated this afternoon. On Monday evening the usual acting version was given. It is an interesting production for, some of the better-known members of the company having left, several of the parts are taken, and acted well, by the lesser lights of the Vic. Mr. John Garside's settings are delightfully adequate, and the arrangement for the May scene, which was picturesquely grouped and lighted, was excellent.

Mr. Ernest Milton's Hamlet has been seen before. It is a good performance, for one always feels that this actor is keyed up to the poetry and imaginative conception of the part. There was evidence of a keen and intelligent understanding behind all he said, and his mannerisms were less noticeable this time. He was quicker, for one thing, and did not dwell too long over certain words, rolling them and loving them as he does sometimes. Milton was given a very hearty reception on Monday night.

There was a certain robustness about the present production, which is perhaps Mr. Atkins' reply to the softer, quieter methods at the Haymarket, and the more studied artistry of Mr. Barrymore's presentation. At the Old Vic the play is more of a vigorous, incisively played Elizabethan drama, and Mr. Neil Porter, who played the king, emphasised this by his coloured idea of the villain of the piece. Mr. John Garside's Polonius is well remembered. It is one of the best seen for some time, for it is brimful of character and has the merit of never for a moment boring the audience, and Polonius can be a very dull old man! Miss Marie Nov's Ophelia was very good. The mad scene was a thing of tender, poignant beauty.

The final production for the season will be "Twelfth Night," which opens on May 18, when Mr. Robert Atkins will make his last appearance at the Old Vic—for the time being, at any rate—as Sir Toby.

(Continued from preceding column.) best of Harker's three scenes is that showing the quay of a fishing village, wherein boat-sails make a glorious splash of colour.

The play had a warm reception, and Mr. Robert Evett appeared in acknowledgment to return thanks on behalf of Mr. Oscar Asche, who produced, of Mr. Frederick Grey, the conductor, and likewise his own as "presenter."

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THE REALM OF MUSIC.

MISS VERA BROCK.

Sound and mature performances were given by a pianist, Miss Vera Brock, of works by Bach, Schumann, and Chopin, at a recital in the Aeolian Hall. Bach's Toccata in D Minor, as arranged by Brasin, was played with admirable neatness. Miss Brock appeared to be afraid to give free reign to feeling in the Fantasia in C Major of Schumann, which suffered a little from a certain coldness in the conception. Still, her restraint was to be preferred to the extravagance of sentiment indulged in by some performers. She also played a number of modern Russian pieces most capably.

MISS WINIFRED FISHER.

A tendency to sing over her quality in forte passages went far to spoil the effect of Miss Winifred Fisher's singing, at the Aeolian Hall, of the more strenuous songs on her programme. This error of judgment, common among young singers, and due probably to a temperamental cause, should disappear with experience. That in some other respects at least she is well grounded in the elements of good technique was shown by clear words, steady emission, and control of colour. And though some of the more elusive moods escaped her, she gave in not a few instances proof of her power to make a song live. Two of Benoit Hollander's songs were included in the programme, and the same composer's Fantasia for piano, string quartet, clarinet, and horn, was also played excellently by Miss Ivy Parkin, the Wood-Smith Quartet, Mr. Charles Draper, and Mr. Aubrey Brain. Miss Ella Ivimey was the accompanist at the piano.

VOCAL AND PIANOFORTE RECITAL.

Miss Ethelwyn Weaver and Mr. Rae Robertson joined in a successful recital at Wigmore Hall. This was Miss Weaver's first appearance. She is a young soprano, with a voice of good range and bright quality, easily produced. Her singing is tasteful and expressive, and she made altogether an excellent impression in songs by Brahms, Schubert (whose "Erl-King" was particularly effectively done), Debussy, Frank Bridge, and Julius Harrison; though naturally she may be expected to do still better as time goes on. Her efficient accompanist at the piano was Mr. William Every. Mr. Robertson is already recognised as one of the foremost of our younger pianists, and certainly he did nothing on this occasion to endanger his position. He gave a performance of Bach's Chromatic Fantasia and Fugue that was technically about as good as it could be, and afterwards played the Second Sonata of Arnold Bax with complete sympathy and understanding. His fault at present is that he is rather apt to let his warmth of temperament get the upper hand.

KODAK OPERATIC SOCIETY.

"The Gondoliers." Members of the Kodak Amateur Operatic Society appeared in "The Gondoliers" at the Guildhall School of Music last week. The performance on the opening night, good as it was, might still have been better. In parts, it must be confessed, it was inclined to be dull. Some of the principals were sufferers from that insidious disease that so often attacks amateur singers. Like clocks running down, they got slower and slower. The duet, "There was a Time," is, as we know, a sentimental lament; but it is not a dirge, and a dirge it became on this occasion before it ended, in spite of the efforts of Mr. Percy Collier, the conductor, to keep it moving at the pace he set at the opening. He was able to do more as he wished with his choristers for the simple reason that they had been taught to observe the golden rule—watch the beat. Their singing, in consequence, lived and moved. The number, "You Can Spy, Sir," was as crisp and bright a piece of work as could be desired, and it was typical of the rest of the choruses and ensembles. Several individual performances were of good average merit. Miss Eileen McManus, the Gaietta, sang her share of the music with no little effect, and Miss May Woodman was unfailingly bright and pleasing as Tessa. Neither the Giuseppe nor the Marco could claim to be remarkable vocally, but at least they sang easily and unaffectedly. One of the best voices was that of Miss Marjorie Rowe, the Casilda, while Mr. J. H. Stokes, though a trifle stiff and unduly solemn, was a pleasant enough Luiz. But the palm for musical quality of voice was borne away by Mr. T. F. Micklethwait, and very effective, too, was his use of his fine bass in Don Alhambra's songs. Mr. George Parsons, the Duke, exploited a vein of robust humour successfully. Incidentally he made his patter as telling as his dialogue, which is by no means always done by amateur Plaza-Toros; and quite one of the most capable performances from the point of view of well-sustained character came from Miss Ivy Ackerman, who as the Duchess took the stage with an air. Miss Florence Bolton, the Inez, made the most of her small chances, and the same may be said

of the other small-part players—the Misses Mimi Moore, M. Clarke, K. Bennett, and Messrs. H. Munday, W. R. Hebron, R. Ker-shaw, and A. W. Hook.

STROLLING PLAYERS' ORCHESTRA.

The concert given by the Strolling Players' Orchestra the other night at Queen's Hall was the last of the 43rd season, and the 189th given by the Society. A record, this, to be proud of. And what an immense deal of hard propaganda work and earnest endeavour lies behind it! Musically the orchestra has never been in a stronger position, thanks to Mr. Joseph Ivimey, the conductor, whose vigilance in keeping the members up to the mark never seems to relax. Tchaikovsky's Fourth Symphony was the main work in the programme, and there was plenty of vitality in the playing of it. A false entry in the second movement may be lightly passed over, such mild calamities being by no means entirely reserved for amateurs. But the work of the strings—incidentally the sections least diluted with professional assistance—in the teasing pizzicati passages of the scherzo should not be left without its due meed of praise.

Place was found for a modern British work, and, as usual, it was conducted by the composer. This was Mr. Frank Bridge's "Two Poems," to which, as mottoes, verses of Richard Jefferies are attached: a characteristic and most interesting work dating from 1915, and too seldom heard. Grieg's overture, "In Autumn," was also played by the orchestra, and a delightful programme was completed by Mr. Harold Williams' fine delivery of Hans Sachs' Monologue, which was so warmly appreciated that two other songs had to be added as encores.

HONOUR FOR SIR FREDERICK COWEN.

It is a happy idea of the Music Club to organise a dinner in honour of Sir Frederick Cowen and his sixty years' services to music. The chair will be taken by the Right Hon. T. P. O'Connor, M.P., and among supporters of the distinguished guest-in-chief will be found Sir Edward Elgar, Sir Alexander Mackenzie, Sir Landon Ronald, Sir Arthur Pinero, and Mr. Isidore de Lara. Tickets for the dinner, which is to be held at the Hotel Cecil on May 14, may be had from the hon. secretary, the Music Club, 19, Berners Street, at twelve-and-sixpence each.

MR. ARTHUR CATTERALL.

Mr. Arthur Catterall, being definitely launched on a soloist's career, at Wigmore Hall last

Saturday made his first appearance in London since his retirement from the leadership of the Hallé Orchestra. As his chief works he played Mozart's Concerto in A with the support of a small orchestra, and Brahms' Sonata in D Minor for violin and piano, the latter with Mr. Hamilton Harty's invaluable co-operation in the piano part. The Mozart at once served to reveal the great refinement and purity of his style. He had a large audience, numbering many musicians, who were not slow to signify their appreciation. A varied group of modern and old pieces included two of Mr. Catterall's own arrangements—one, an Allegro of Dittersdorf, the other Paganini's Caprice XIII.

HASTINGS MUSICAL FESTIVAL.

Competitors from practically all over the Kingdom have entered for the events in Hastings' eighteenth musical festival, which is to be held in the week beginning May 21 on Hastings Pier. This year the list of entries exceeds 1,000, a much larger number than usual. Several new features are proving popular, more especially those dealing with pianoforte sight-reading and pianoforte duets; and Lady Eustace Percy has offered a silver cup, called the Ranger Challenge Cup, for Girl Guide choirs. Another novel competition is team reading in elocution, for which groups of four persons from schools or societies can enter. The country dances have attracted many competitors, and signs are many to show that choral singing is becoming as popular in the South of England as in the North. This year the Challenge Shield for choral classes will be hotly competed for. The results of the entries, say the organisers, indicate that better-class music still has a great hold upon popular taste, especially among the young.

VOCAL STUDIO.

Miss Ethel Waddington, the well-known soprano, has opened the Vocal Studio at 16, St. John's Park Road, Blackheath, and (by appointment) at 92, Charlotte Street, W., for the study of singing, voice production, and interpretation.

INTERNATIONAL SOCIETY.

Dr. R. Vaughan Williams' name is the only one among British composers to appear in the programmes of the forthcoming festivals of the International Society for Contemporary Music. The orchestral concerts are to be held in Prague on May 15, 17, and 19; the chamber music festival at Venice during September. The "Pastoral" Symphony will represent Dr. Vaughan Williams' orchestral music, and the Three Rondels for voice, violin, and cello, "Merciless Beauty," his work in the field of chamber compositions. A great deal of interesting music will be heard in the course of the eight concerts.

MUSIC HALL LADIES' GUILD MATINEE.

The Music-hall Ladies' Guild special matinee, held at the Prince of Wales Theatre, on Thursday afternoon of last week, was a big success. There was a crowded house to enjoy the excellent programme, and the funds of the Guild should considerably benefit by the sale of tickets, programmes, chocolates and cigarettes, generously given by several well-known firms, and also by the auction, which Mr. Jack Trevor held during the afternoon. Miss Alice Craven, the popular comedienne, and Barney O'Reilly, the Irish entertainer, who followed, did admirably. A capital low-comedy study came from Miss Jessie O'Shea. A wonderful boy pianist, Reuben Silverstone, contributed two good pianoforte solos. Mona Vivian's clever impressions included Norah Bayes, Lily Morris, a negress, and a Dutch girl, and in one and all she was at her best. Fred Barnes led off with "Hum a Little Tune," and his impressions of various dancing types, which followed, were very clever. Lena King, English premiere danseuse, contributed two delightful dances. One of the most successful turns was that of Alfredo and his Band, with Terpsichore. Alfredo, and the band's selections, and the exquisite dancing of Terpsichore, brought down the house. Will Hay's "Headmaster from St. Michael's," with his youthful pupils, caused roars of laughter. Dorothy Ward's "All Alone" number was very popular; G. H. Elliott sang in his own inimitable style, "My Southern Maid" and "Maisie Loo," and danced as cleverly as ever; Jack Lane, the Yorkshire rustic at the piano; Gracie Fields, the famous comedienne; the Gresham Singers; Our Palace Girls; and Renie Riano, were also included in the programme.

During the interval Miss Lottie Albert thanked Mr. Charlton on behalf of the Guild for letting them have the theatre, the management, staff, and artists. Mr. John Hayman, the stage director, and Mr. John Weaver, musical director, Miss Albert, Mrs. Coburn, and the Council of the Guild, are to be congratulated on the success of the matinee.

CHILDREN'S DANCING DISPLAY.

Madame Judith Espinosa's annual children's dancing display took place on Saturday afternoon at Hampstead Conservatoire, Swiss Cottage, the proceeds being in aid of Sunshine Homes for Blind Babies, Great Portland Street.

The programme, which contained no fewer than 37 items, was carried out by children of various ages, some of them being mites of three or four; but all gave evidence of the successful results of the experienced, painstaking instructress in the Terpsichorean art. In the first item, class work, 16 girls and two boys, Billy Shine (son of the well-known actor, Mr. W. E. Shine) and Fred Jones, took part. At the opening of the second part these boys made their appearance in a pas-de-quatre, the girls being E. Collis and D. Buttress. As an additional item Fred Jones did a neat step dance, and Billy Shine also won loud applause for a similar contribution.

Amongst the most notable items were a pierrot and pierrette dance in which eighteen pupils engaged; "Le Mouchoir," danced by Lily Logan, Eileen Hatton, and Audrey Rayward; an effective nocturne; a pretty Eastern scene, with Pamela Hess as principal and Stella as ballet in Oriental costume; dance des Apaches, by Doreen Clark and Noreen Warley; Bacchante and Pan, by Sylvia Maslem and Rene Williams; the programme concluding with an attractive and cleverly executed Russian betrothal dance. In addition to those already mentioned solo items were given by Barbara Clelland, Beatrice Grant, Doreen Clark, Angela Hill, Eleanor Agate, Noreen Warley, Pamela Hess, Sylvia Maslem, Rene Williams, Mollie Cowan, J. E. Hatton, Stella Levine, Lily Logan, Dora Buttress, Ella Collis, Bessie Michaels, and Dodo Holman. Miss Dudley acted as accompanist at the piano.

Members of the V.A.F. are requested to note that eleven death levies are now due on the 1925 book. Red stamps, 1/-.

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QUEEN'S HALL SYMPHONY CONCERT.

Whether the attraction was Beethoven or D'Albert, the Queen's Hall Symphony Orchestra had a full house for their concert—the last but one of the series—on Saturday. When, in the solo part of Beethoven's Pianoforte Concerto in E flat ("Emperor"), Mr. D'Albert began to play, it seemed that he was not himself. The opening sounded nervous; it was blurred and hurried. But whatever the cause, the effect was only momentary; the old characteristic mastery asserted itself, and soon he was playing with all the well-remembered elegance of style. He followed the present custom in reserving until the end of the programme the extra pieces always expected from a soloist at these concerts, and then gave his audience some exquisite moments by his playing of a Chopin Nocturne, a walse, and the Ballade No. 2, Op. 38. For their own part the orchestra, under Sir Henry Wood's conductorship, gave a careful performance of Beethoven's Eighth Symphony, and an enlivening one of Haydn's "Surprise."

ADAIR WOUNDED FUND.

A very enjoyable programme was provided at the 112th entertainment of the Adair Wounded Fund, at Wigmore Hall, last Sunday. Will Deller played the double role of M.C. and "The Ops Merchant." Others in an excellent programme were: Ernest Ward, tenor; Lilian Myers, soprano; Randall Jackson, baritone; Fred Lewis, in imitations of Harry Lauder and other favourites; George Pryce, in impressions of well-known artists and a humorous cricket song; Bertha Willmott, in choruses; Alec McGill and Gwennie Vaughan, entertainers; Charles Clapham and Fred White, entertainers; and Jack Salisbury, encored twice for his beautiful violin solos. The orchestral music was by Phil's Dance Band, and Mr. Richard Tonking was the able accompanist. The incidental expenses of the concert and the cigarettes were supplied by Mr. F. P. Frank, and the United Services Fund defrayed the cost of the tea and the gifts in the lucky draw, which were distributed by Mrs. Norris Iven.

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SATURDAY, MAY 2, 1925.

THE SEASON'S PROSPECTS.

SOMETHING in the nature of a slump has been observable in entertainments during the past few weeks, at any rate in London, and the circumstance may be attributed to the absence of Royalty from the country. The Royal Family is admitted to be among the hardest-worked people in Great Britain, and the King the hardest worked of all, but we do not remember a time when the motherland has been so lacking in the distinguished heads of the nation. With the King and Queen in the Mediterranean, the Prince of Wales "en voyage," and the Duke and Duchess of York in the East, our supply of Royalties was greatly depleted. It is not suggested that the Royal House was not well represented, for Prince Henry and Princess Mary acquitted themselves with regal distinction in the various duties allotted to them.

The Return of Royalty. There is no question that the absence of Royalty makes a difference to the theatre, not merely in the patronage of the play, but in the distribution of money generally. Now that their Majesties have returned, trade is sure to revive, and with that should come an impetus in theatre-going.

The King, whose welcome on his return on Saturday should have done much to complete the cure for which he went on a long-deferred holiday, has a visit to the theatre among the first of his engagements, for he and the Queen will attend the Palace Theatre on May 5, where a performance of "No, No, Nanette" is to be given in aid of the British and Foreign Sailors' Society. Is it too much to anticipate that His Majesty's visit to the Palace will be only the first of a series?

The cut in income tax revealed in the Budget will also be received with satisfaction in amusement circles, for it will enable people to set aside more money for entertainment purposes. Less satisfactory is the Chancellor of the Exchequer's attitude towards the Entertainment Tax, and his refusal to make any concession makes the recent resolution passed by the Entertainment Tax Abolition League to prosecute their campaign for total remission the more imperative. They propose to inaugurate a strong movement in Parliament immediately the Session is resumed, and no fair-minded person will be inclined to doubt the justice of their claims.

A factor of importance in the coming season will be the reopening of the British Empire Exhibition at Wembley. Last year the Exhibition undoubtedly did well for the theatrical industry in London, for it brought many foreigners to the country, and the theatres and music halls benefited accordingly. It remains to be seen whether it will have the same effect this year. The Exhibition is to be improved, and is to be a considerably brighter Wembley than it was before. One improvement will be found in the roadways, which are now smooth asphalt that will enable people to walk with much more comfort. It is hoped that many more seats will be provided, for the best walker is inclined to get footsore and weary before the Exhibition is half "done."

The illuminations are to be on a greatly extended scale. This year, we are told, there are to be pillars of fire 40ft. high, and clouds of iridescent steam, together with an electrical Garden of Eden, complete with the traditional Serpent, and other marvels. The "Tattoo" in the Stadium showed what could be done in that way, and the repetition of such a show would greatly enhance the attractiveness of the place.

The authorities would be well advised, also, to put in more legitimate entertainments. Theatrical productions and variety entertainments at popular prices would have the double advantage of providing appreciable amusement and of securing employment for the numbers of artists at present disengaged. It would be an advantage if they were to be given in the open air after the manner of the shows at seaside resorts. None will deny the attractiveness of the exhibits, but there is no reason why the place should not be converted into one gigantic carnival that would serve to prevent the crowds wandering aimlessly about surfeited with the sameness of the show and the lack of novelty.

Care should be taken, moreover, that those engaged for any pageants that should be devised are drawn from professional sources. It would mean more expense, necessarily, but the effect of the displays would be immeasurably increased. One has only to study the photographs of the various characters in the pageants and compare them with those on the regular stage to realise how much more realistic such groups can be made when represented by trained actors. Wembley is in a sense in competition with the ordinary amusement enterprises, and it is only right that the field should not be monopolised by people who have no claims to histrionic ability, and who give their services free.

THE PRODUCER AND THE ACTOR.

HOW EACH SHOULD SEE THE OTHER'S DIFFICULTIES.

By FRANKLYN DYALL

(In an Interview).

Every actor, just like every professional man, has his spare moments—his period of time in which he can devote himself to other pursuits than acting.

In these off-times some of us play golf and tennis. I do; for I believe in the old maxim: "All work and no play makes Jack a dull boy." Still, while I engage in these pastimes whenever I have the opportunity I spend many of my off-days in producing.

Irving once said to an interviewer, "My recreation is acting."

A Day's Work.

Many times my day's engagements have been as follows: Rehearsal in the morning, followed by a matinee; then I have gone home for dinner; returned to the theatre for the night performance, and after the show attended a dance till 4 o'clock in the morning. Next morning another rehearsal.

On one occasion

after such a

strenuous time a

stage carpenter

asked if I were

coming to a further

rehearsal at

5 o'clock in the

evening. When I

said "No," he

replied with humorous

sarcasm, "Turning

lazy?"

"No," I said, "I

have to attend a

meeting of the

Green Room

House Committee,

of which I am

chairman." The

carpenter was satisfied!

As I have said, whenever I get

the opportunity when not acting

I produce plays. I am now producing

"Nathan the Wise," by

Lessing, for the Jewish Drama

League. The inaugural performance

is on May 3 at the Strand

Theatre. I have just finished producing

two plays for the "Green

Room Rag."

"Like Acting Best."

I enjoy this kind of work; though, of course, I like acting

better. If ever I went into management on my own I would produce

my own plays, having the assistance of a good stage manager.

I believe it is true that if we work at one job all the time, either

acting or producing, we are apt to lose touch with things that matter.

Your brain is full of the work you are doing, and you never think of

anything else but that work. You don't talk shop to people because

it bores them, and you have no other topic of conversation on which to speak. While people are

talking on everyday things you are thinking about your own job.

That is why I enjoy working in two different phases of the theatrical business.

There is a vast difference between acting and producing. In producing you have to visualise the whole production. The actor only visualises his own part. It is up to the producer to see that the actor's visualisation fits in with his own visualisation.

A Mistake.

On the other hand, an actor must be subservient to the producer. I always think it is a terrible mistake for a producer not to use the brains of his own company. That is to say, to leave the actors more or

less free for a long time during rehearsals so as to see how they develop. In this way, the producer would be able to get much more varied types of characters.

One is too apt to see all the characters through one's own eyes. Many actor-managers have influenced actors so much with their personality that they become miniatures—copies of the actor-manager.



Photo. Foulsham and Banfield, Ltd.
FRANKLYN DYALL
in "White Cargo."

I do think on the whole it is a bad thing for a young man to endeavour to copy the personality of the actor-manager, for suddenly he might find himself thrown into a leading part where there is no actor-manager to influence him. He then has to rely on his own personality.

Create Personality.

The young artist should learn to create his own personality, so that after he has had the necessary ground work his acting may become polished.

If a beginner is thrown into a big part at once he is apt to neglect important details. That is why it is better for the young man to begin by playing small parts. If he begins in a big part he has not the technique to carry him through.

If an actor became sometimes a producer he would then be much more in sympathy with the producer, and would realise the difficulties of the producer. Just the same with the producer. If he were sometimes an actor he would be able to get at the back of the mind of the actor and know what he was thinking about.

Majority, Good Producers.

So many producers treat their companies as though they were unwilling to do their best. There are producers who might stand in front of the company and say, "You are a poor lot, but I dare say by working out for six weeks I shall make you like something on God's earth." Supposing the tables were turned and the artists said what they thought about these producers?

A good producer knows exactly what he wants. And the majority of producers are good producers. It is always up to the artists to do their utmost to help them.

THE DRAMA IN AMERICA.

"Ostriches"—"Love for Love."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 4.—"Ostriches," a play in three acts, by Edward Wilbraham, has just been produced by William A. Brady, junr. and Dwight Wiman at the Comedy Theatre. A delicate problem is intelligently presented, but the answer merely begs the question. It is thought that the recent agitation over the purity of the drama may have had something to do with the illogical, but perfectly safe, ending, as the play up to a certain point seems to run pretty close to the danger mark.

The question propounded is what should a poor girl do when she finds herself in love with her mother's lover. Kit Charlton is represented as an exceedingly modern young woman, who discusses the problem in a matter-of-fact way. She points out that by sacrificing herself and giving up George Lorrimer she will bring no true happiness to anyone. Her best friend agrees with her,

and so does her worldly aunt. Even her mother comes around at length to agree that Kit's marriage to George seems the only solution short of tragedy. At this point, however, the play collapses, for the girl suddenly declares that the man's attentions are repellent to her, and that she will have nothing more to do with him. He makes a quick exit, and as the curtain comes down Kit exclaims: "After all, you are my mother!"

The rôle of Kit Charlton is finely acted by Katherine Alexander, while Janet Beecher, Orrin Johnson, and Edward Crandall handle their parts well. Amelia Bingham, popular for many years on the New York stage, had seldom seen of late, made her reappearance in the rôle of Mrs. Parterton, an actress, and received an ovation.

"Love for Love."

"Love for Love," the four-act play by William Congreve, first produced in London in 1695, is the

(Continued at foot of next column.)

THE PLAY IN PARIS.

Max Maurey's "Eternal Spring" at the Varieties—
Opératta in a Railway Train—Musical Comedy at
Capucines—Yiddish Drama in French—"Ghosts"
in Danish.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The plot of the latest three-act comedy, "L'Eternel Printemps," by H. Duvernois and Max Maurey, presented at the Théâtre des Variétés on Tuesday last, is somewhat improbable, but it constitutes a sentimental farce which will please the habitués seeking distraction after a heavy day's worries and a substantial dinner. Crapentier (Jules Berry) is always nagging his delightful little wife, Guite (Blanche Montel), despite worldly riches and position. It is a habit with husbands. Mere trifles irritate him, and he even objects to the marriage of his sister (Marguerite Pierry) with Plouquet, a Cabinet Minister (André Lefaur). The diplomats we have encountered on the stage this season would constitute a true Coalition Cabinet. In a fit of exasperation Guite declares she has been carrying on with Plouquet, which fib causes the incredulous husband to have a brief but effective stroke. He loses his memory and quits the home. His wife, with Dr. Pic (the corpulent Pauley), and friends trace him to a night restaurant where he is found with the frivolous Felicité (Maud Loty), who is enticed away by pecuniary inducement. Crapentier then makes love to his own wife without recognising her, and accompanies her home. After this he recovers his memory, but remains the affectionate lover the amorous Guite had always wished for a husband. This rough summary does not convey an adequate idea of the amusing situations running through "L'Eternel Printemps," admirably acted, and which should attract during the International Decorative Arts Exhibition scheduled to be inaugurated on Wednesday by the President of the French Republic.

"P.L.M."

These initials signify the Paris-Lyon-Mediterranean railway, and the action of the new three-act opéra by Rip, with music by Christine (published by Francis Salabert), produced at the Bouffes Parisiens also last Tuesday evening, is imagined to be located on that system from Menton to Marseilles. The first two acts take place in a railway carriage, and we first see the passengers seated in the train, supposed to be in motion, with stops at various stations indicated by the back-cloth. Crowds invade the platforms, and at one we thus see a part of the carnival at Nice. During the journey a part of the exterior of the carriage is withdrawn, and we get a full view of the inside of the first compartment, with the love intrigues of the occupants. Afterwards the scene shifts to the second compartment, with ditto business, and then to the third. Mme. de Pimprell has a coyish romance with the guard. Her travelling companion is Candid, whom she intends as a husband for her niece Paule. But Paule is in the next compartment with Pierre, where there is a violent flirtation. They are both in bathing costumes (hidden by their travelling coats), having been taking a sea bath when the train arrived in the station, so they rushed to catch it without dressing. They later find costumes in the props of a theatrical company on the train. In the third compartment is a Cabinet Minister (still another one) with the fiancée of his son Pierre, and he finally elopes with that young lady when Pierre becomes betrothed to Paule. The ticket collector is a poet, and recites verse to the passengers. He offers to substitute an actor who falls ill, and dons the costume of Francois I. Finally, a distracted signal-woman despatches the train on the wrong track, and in the third act the characters alight in a field, where we have some more fun. "P.L.M." is enacted by an excellent company, including Dranem as the guard, and Marguerite Deval as the saucy middle-aged aunt. The outstanding feature is the train during the first act, arranged by the producer, Edmond Roze.

"Quand on est Trois."

This is also a musical comedy in three acts, by Pierre and Serge Veber, lyrics by Albert Willemetz, music by Joseph Szulc, produced at the Capucines on Monday. The plot deals with an up-to-date young lady called Claude (impersonated by Edmée Favart), who remarks that the youth of her generation seem to prefer married women. To excite a flirtation and win a husband she passes herself off as the wife of her father, with whom she

is passing a vacation in a fashionable resort. After the usual comic-opera adventures she succeeds in prompting Jean to ask for her hand. She had previously used it in smacking the cheeks of the swain, and perhaps that was the reason for his proposing. In any case we notice during the course of this opéra Claude is fond of landing her palm on the faces of the young men around her. "Quand on est Trois" (When You're Three) evidently applies to the usual triangular domestic problem—the husband, wife, and the other one.

"L'Ecole des Quinquagenaires." Tristan Bernard is the author of a curtain raiser into the repertoire of the Comédie Française in the form of a one-act comedy in verse. "L'Ecole des Quinquagenaires" could be translated as "The School of Old Fogies." Just turned 50, a widower makes up to a damsel of 20, causing a bit of a scandal in his respectable family. His sister, an old maid, is particularly shocked, but his daughter takes the situation more reasonably, perhaps because she is well married. The father's mistress, the girl of 20, is anxious to become acquainted with the daughter, the latter willingly agreeing to pay her a visit. She confesses such a move is quite natural, inasmuch as she also has a lover. The paternal responsibility for the moral welfare of the offspring is awakened by the simple confession, and the elderly admirer decides to break off with his little friend of twenty summers. This little trifle, told in excellent verse, is adroitly rendered by Leon Bernard, Mme. Nizan, and Berthe Boyer.

"La Barbare." The Grimace (a prominent stage society) introduced a new poet at a matinee on Thursday at the Mathurins, when Fernand Bastide, the director of the group, produced "La Barbare," a three-act tragedy by Ami Chantre. To all intents and purposes it is the history of Medee and Jason. In regulation alexandrines Ami Chantre has traced the story of the ancient Greek tale of a mother killing her children out of jealousy because the father ran away with another woman. At least, that is how a modern reader can briefly summarise the well-known Euripides tragedy which was one of the favourite rôles of Sarah Bernhardt. Mme. Greta Prozor played Medee in this latest version, with Stephane Audel as a classical Jason.

(Continued from preceding column.)

"Dodoche et Lulu." We are accustomed to the rollicking military vaudeville at the Dejazet, and hence the fun emanating from "Dodoche et Lulu," a three-act farce by P. Veber, H. de Gorsse, and the late Marcel Guillemaud, was up to the usual Dejazet level on Thursday. Dodoche and Lulu are a couple of schoolmates arrived at manhood and mobilised in the army. They have divers adventures, and the plot gets so tangled up that we wonder how the authors could wriggle out of the complicated situations. They do prior to the fall of the curtain.

"Le Dieu de Vengeance." This work, which, under the title of "The God of Vengeance," raised the ire of the New York censors, was presented here on Wednesday in French by Charles Dullin and his Atelier troupe at the Théâtre Montmartre. The translation is by L. Blumenthal, from the original Yiddish. The opposition in America was headed by the Jews, but local critics are undecided whether it is Semitic or anti-Semitic. In any event Schalom Asch's sensational three-act drama was created in Berlin by Rudolph Schildkraut about 18 years ago, and has been since tried in almost every country throughout the world.

"Les Revenants." "Ghosts," of Henrik Ibsen, has been given at the Maison de l'Œuvre this week, with Betty Nansen, the Danish actress, playing the mother in her own tongue, and Henrik Bentzon in the rôle of Oswald. "Les Revenants," as the French version is labelled, is mounted in the same manner as at Mme. Nansen's own theatre in Copenhagen. Mme. Duse often appeared in the leading part of "Ghosts," speaking Italian, and always drew a crowd without being understood by the majority of the audience. This Scandinavian troupe has almost a similar success in Paris.

days ago, at the age of 66. He was born at Dulwich, and began his theatrical career in London at an early age as assistant property man at a salary of two shillings a week. He came to America with Lester Wallack in the 'seventies. A big elephant that he built for "Wang," in which De Wolf Hopper played a long engagement, gained for the ingenious property man much fame and publicity. The elephant appeared when Hopper sang one of the hits of the piece, "An Elephant on His Hands."

LONDON VARIETY THEATRES.

THE COLISEUM.

Who so light of foot as Karavina? Who so delicate of face? Pavlova may excel in statuesque poise, and Lopokova in the power of personality, but they have not her daintiness, tripping steps and elusive charm. Perhaps one day a ballet will provide a setting meet and right for these qualities. In the meantime we must be grateful that "The Happy Deception," which she has herself composed, does show her beauty to us in some degree as that of the will-o'-the-wisp. There is a beau who comes to keep an appointment with the great lady Belinda, but is flouted by her. Lucette, her maid, is more kind. Yet neither will listen long to his suit. Directly he makes progress with one she flits away, and the other appears in her place. At last, however, he finds Lucette carrying Belinda's dress, and realises that mistress and maid are one and the same. Here is a simple little story. At the opening performance, however, it was complicated by Belinda's little dog, who, plainly enough, was severely stage-struck and too delighted to take the cue for exit. Its *pas seul* expressive of unutterable joy in the footlights should have a separate place in the programme like Pierre Vladimiroff's Harlequin and Karavina's Viennese waltz.

Another novelty in the Coliseum bill is Hilda Ward's Lady Synopators, who have a distinct advantage over their male rivals in being highly decorative. What with pink tail-coats and pantaloons, high gauze collars and silver wigs, their pretty faces and handsome figures are well set off. The violin conducts. Miss Ward is one of three saxophones, while there are also trombone, clarinet, banjo, trap-drummer, and two pianists of special excellence. In addition several of the bandwomen have extra instruments. Thus plenty of variety is given to their playing of "Yes, Yes, In Your Eyes," "Sahara," "Oh, How I Love My Darling," "Sweet Alvetta," "Toll-tale Eyes," a British medley, and the encores. Who said this country could not syncope?

On the whole, however, the past week has been a triumph for the Stars and Stripes. Frank Timney provides broad humour, Layton and Johnstone sentiment and melody, Rene Riano dancing, and Fred Duprez specimens of his skill as a monologist—especially one on the subject of marriage. Even in New York it is doubtful whether one programme could show a stronger array of American talent. Japan is very creditably represented, too, for Masu's exhibition of dancing on his hands is an accomplishment in which he has no rival. Russia, politics apart, should be proud to own so fine a specimen of manhood as Prince Alexis Obolensky, who, as an entertainer, has a nice taste in songs. And France has a spirited champion in Ann Codee—but the droll Frankie, her modest partner, is another score for America.

THE ALHAMBRA.

"Not a Day Older" was the comment of a music-hall enthusiast at the Alhambra, who had not seen Ada Reeve since she left on her four years' tour in Australia. In truth she is a fine advertisement for the climate "down under." Her vigour and vivacity are more pronounced than ever. That clear, incisive voice of hers—a virtue rarely, if ever, possessed by the newcomer to the halls—has the lively ring of youth. Her high spirits, her joy in her work, are infectious. No wonder she has to sing number after number. She begins with the satirical "Young Ladies Beware," goes on to the mock-sentimental "I'm Madly in Love With Him," then broadens her style in "I Never Forget I'm a Lady," suddenly changes to pathos with "My Son," becomes mirthful again in "Mother Knows Best," and finishes with that ever-popular epitome of women's life, "Ain't It Nice?"

The programme is strongly flavoured with novelty. It starts, for instance, with a pair of French acrobats, Leons and Hargy, who create constant surprise by means of the horizontal bar. Their scene is an estamoteur at night. After pulling down the porch they swing on the bar that is left, the clown of the pair showing a remarkable knack of remaining where he is put, however little he has to hold on to. Then comes Paddy Saunders, whose lightning sketches always finish with some unexpected twist, and are drawn to the accompaniment of some bright patter. The next is Edna Maude, whose return is very welcome. She interprets the "Spirit of the Dance" in three vivid shapes—a spinning top, an aged mandarin, and a cossack. There is a touch of artistry in the way she breaks the austerity of the background of black curtains with a golden pot and glimpse of sky beyond a balustrade.

Bill, Liza, and a Runabout" has become a classic of the Halls. It not only provides Ben Osborne and Nellie Perryer with the chance to display their vivid sense of Cockney character, but it is, in itself, a brilliant burlesque of what it feels like to own, for the first time, a second-hand and questionable car—and the laughter questions that motorists are not alone in their appreciation of the joke.

"Pogo" needs no praise at this time of day: the Griffiths Brothers and Miss Lurie will have no need to change their act for years to come. Scott and Whaley's skill in

exploiting negro humour is another joy that is known to all lovers of variety, and their present performance is full of pleasure from beginning to end. The programme comes to a climatic finish with Kathleen O'Hanlon and Theo. Zambuni's very effective programme of dances, which they present with the aid of the Spanish dancer, Marn, and an Argentine orchestra.

VICTORIA PALACE.

That delightful comic genius, Harry Tate, heads the programme here, and in "In His Office" is seen at the very top of his form. "Any letters?" asks Harry on entering, in that familiar, consequential, mirth-provoking way of his. "No, sir," replies the clerk. "No letters!" Then we must write some," is the utterly ridiculous yet exceedingly funny comment of Harry, who at once gets pompously busy with an impossible typewriter. And so on throughout the sketch. His business with the diminutive office boy, the inventor of a new gun (the dial is set for the number of rabbits one wishes to shoot with one shot!), the inventor of a death-dealing chair, and the inventor of a Heath Robinson-like mouse-trap, is all fun of the very best.

Another artist of the highest rank is the ever-welcome Ella Shields, who this week is very generously singing, in that delicate and subtle way of hers, five numbers. They are "Archie, P.C." (attired as a policeman), "Why Did I Kiss That Girl?" "I'm Not Supposed to be All There," "Show Me the Way to Go Home," and "The Toy Drum-Major." In the last number she has this week the assistance of the Palace Girls, who appear with Miss Shields in addition to contributing a splendid turn of their own.

Pattie Loftus is a pretty girl who sings a couple of excellent numbers in a very bright and charming manner, and also does some high-kick dancing of exceptional merit. Her songs are "Dear Little Nora O'Grady" and an American ditty of the "I'm Going Back" variety. Ted Marcel, the comedian on roller skates, provides a most humorous and original turn, making a decided hit both as a comedian and as a dancer. Aileen Stanley, described as "America's famous gramophone artist," is obviously possessed of talent and humour, and her songs, almost all of which are of an unusual type, include "Everybody Loves My Baby," "Finnigan's In Again," "Me and the Boy Friend," and "It Was Only a Dream." Dorothy Varick has a good reception for her songs at the piano and her impersonation of a charlady; and Sylvester, the sunshade maker, is a conjurer who causes much amusement by the ease with which he produces from apparently nowhere, and fills the stage with, sunshades of every pattern and hue.

FINSBURY PARK EMPIRE.

"Katinka," the attractive musical comedy, continues its successful career, and is drawing good audiences to the popular North London house this week. The piece is artistically staged and presented by a highly competent cast, of whom Mr. W. S. Percy as the cute American Hopper—who "loves his wife," though her presence is to him somewhat awesome—and Miss Evelyn Drewe in the title-role, are the principals. Mr. Percy is a comedian of quiet and incisive methods, with a genial personality and manner which make him an immediate favourite with the people in front. He is also a neat dancer, and this was shown when, in association with Mr. Walter Baxter as an effervescent Frenchman, the dancing and singing duet, "Slitthy Skat," was given, a spontaneous burst of approval resulting. Miss Evelyn Drewe as Katinka is possessed of a pleasing personality, and a voice of richness and culture, added to histrionic gifts of no mean order, and her performance throughout is eminently satisfactory. Mr. A. E. Johnson as Boris Strogoff uses an excellent baritone voice to great advantage; and Mr. Walter Baxter as the ebullient Frenchman above alluded to submits a clever and humorous character study. One of the undoubted hits of the production was the quartette, "We Harmonise," the vocalists being Messrs. Johnson, Arthur Wykes, Manuel Jones, and Tom Barriscale. Miss Wyn wielding the baton in the up-to-date methods of the Jazz conductors—a clever skit which was much enjoyed by none more than by Mr. Jack Bruske, the popular musical director here.

HOLBORN EMPIRE.

Key and Keyworth, who appear with much success at the Holborn Empire this week, are a versatile couple with a light, engaging style. Their chatter is amusing, and both sing well—the male partner well enough to add more than a touch of realism to a burlesque of the mannerisms of the operatic tenor. They are on the stage fully a quarter of an hour, and are bright and lively all the time. Mr. Fred Curran is the master-parodist with a vengeance. What is more, he uses his parodies to indulge in a clever commentary on the manners of the times. Witness his version of "You're in Kentucky," which is illustrative of all our little London idiosyncrasies. Fred, expounding his "theory" for making money on backing horses, is also distinctly amusing. Mr. Rolf

Slater has a capital number in "Pedro the Bandit," which he follows with a ballad on more serious lines.

Debonair and immaculate, that popular favourite, Mr. Albert Whelan, establishes a happy liaison with his audience from the very start. Seven songs he sings and several yarns he spins—all new. The only things that are old are his familiar entrance and exit, and those we should never forgive him for omitting. Particularly entertaining among his numbers is the one about the modern "slavey," who "has only been with us a week."

An unusual turn, and one that is also decidedly popular, is "Resista," a slender and attractive little lady who is able to increase and decrease her weight at will. At one moment the weakest male can lift her with ease, at another the combined efforts of several burly forms is quite powerless to raise her from the ground. Altogether, a remarkably interesting display of human magnetism, and, be it added, attractively presented.

A real terpsichorean treat is provided by those well-known dancers, Katrina and Joan, in their new production, which develops from a sylvan idyll into a rapid summary of contemporary dancing art. Every movement and step is effected with consummate skill—whether in Miss Katrina's "sur le pointes" or in Miss Joan's more exuberant "a la Russe." "Altogether delightful" must inevitably be the verdict and an item more satisfactory artistically (not excepting its "nouvel art" décor) would be difficult to find. Miss Marie Kendall on her return from her lengthy tour in the Antipodes is positively taken to the Holbornites' hearts. After three splendid comedy numbers she stood through minutes of applause, and then had to make a speech. The programme is completed by the incomparable Two Bobs and Jerez and Ford, acrobatic equilibrists of fine ability.

GRAND, CLAPHAM.

In presenting "Hollywood Follies" at the Grand this week, Mr. John Lester has contrived to give us a show which, apart from being an entertaining musical burlesque, is also interesting in so far as it brings the actuality of the "movies" direct to the music-hall stage. To those who aspire to be a Hollywood star an opportunity is given here of proving whether they have the screen face. By the aid of an ingenious enlarging device designed by Mr. John Lester, and said to be the only one in existence, a "close up" is made, and an invitation is extended to the audience to pose. This is quite a popular item, which many would-be aspirants took advantage of at the first horse on Monday. Harry and Burton Lester, a couple of versatile comedians, keep this show going with such vim that there is never a dull moment. Their versatility extends even to proving themselves experts in syncope, and their playing of various instruments in the cowboy band in the final item is a triumphant conclusion. In the comedy scenes Phil Peters assists, and is especially good in the "Casting Office" scene. Edna Prince sings and dances in charming manner, her numbers "All Want to Go to Hollywood" and "Gramophone Blues," with the assistance of the company, being well received. Gladys Neville plays many parts, and is successful in each. In her quaint style she gives us "School Time," which is the preliminary entrance of the "Ten War Babies," highly trained kiddies who give an impression of well-known drills and correct semaphoring, the audience testing the proficiency of their flags by suggesting words. Dancing is quite a feature of this show, the most entertaining of the various items being the Old-time Post Horn Galop. The Georgia Jubilee Singers (eight coloured performers) in their songs of slavery days render an item which is at once popular, the excellence of their harmony in "Good News—Chariots Coming" and "Rose of Virginia" being received with roars of applause.

WALTHAMSTOW PALACE.

This week's bill here is a particularly strong one, and an especially hearty welcome was accorded Harry Gunn, who is ably assisted by Miss Marjorie Fitzallen, in a repertoire of comedy song scenes. The Brothers Egbert score heavily in an amusing sketch entitled "The Gentleman Natives," and create no end of mirth, and find two admirable foils for their numerous jokes in William Taylor and Marjorie Vernon. Morris and Cowley are burlesque and vocal comedians of exceptional ability, with some capital patter; and at the piano they give an ingenious burlesque of "If Winter Comes." Syd Moorhouse, the tramp comedian, is the possessor of a particularly fine voice, and deservedly receives a most appreciative reception. Samson, who is billed as "the strongest man on earth," contributes some marvellous feats of strength. He can bend bars of iron, break links of chains with his fingers, hammer nails through a piece of 3in. wood with the unprotected palm of his hand, and allow horses to walk over him on a board. Elton Black is a Scotch comedian of no mean order, sings

"THE GOODS OF 1925"

At the Royal, Stratford.

Mr. Jack Cromo has achieved in this revue what will undoubtedly prove his greatest success. Bearing all the evidence of careful rehearsal, from the moment the curtain rang up upon an "Any Old-time Music-hall Scene" to the final ensemble depicting "Wedding Bells," introducing us to a "Arty and 'Arriet in riotous mood with merry dancers, not a dull moment intervenes. Miss Bessie Leslie's Six are superbly dressed, and dance with delightful rhythm, one of their best features being a sunshade number. The same dancing mistress's mechanical dolls are also good, and a great deal of humour is imparted into the scene by Mr. Billy Martin, who introduces the "figures." Martin is a fund of amusement throughout, his comedy work being clean and clever. He is a waiter in the first scene, sings amusingly with Miss Meg Hamilton, herself a quaint comedienne, in a tabs, all about "Diet," in which they tilt at the "Eat More" songs. He has a tabs to himself in a song and dance, "Going to Sea," does a clever scarecrow dance; and the energetic "Arty of the "Wedding Bells" scene, with its tuneful number, "Cupid's Going to Have a Busy Day," led by Miss Gwen Clark. Mr. Jack Cromo is an excellent female impersonator, and was heartily greeted. Mr. Charles Harvey proved a capital comedian, who acted cleverly as Charles the Second, with Cromo, in a magnificently staged and mounted "Nell Gwynne Scene," with Miss Madge Waller and Berrie Wood as two historic characters. Mr. Tommy Bourne, the courteous manager, sustained the part of chairman of the music hall in capable manner, and also in other characters, and submitted in an artistic manner "The Goods Concert Party" (Miss Meg Hamilton, Miss Gwen Clark, and Messrs. Harvey and Bourne). Their repertoire included such favourites as "All Day Long," "Have a Care," "You Can't Buy Love," "Show Me the Way Home," and "Any Dirty Jobs Today." Miss Gwen Clark is the leading lady, and possesses a voice of good compass, which she uses to advantage. Her vocal finale in the first half with chorus was an artistic triumph. Another popular item was "I Want a Maiden," in which Miss Meg Hamilton introduces a number of the Leslie Girls in national costumes. A pleasing introduction is Leo Cud's Brass Five in popular instrumental selections.

"POSSESSIONS"

At Brixton.

C. Aubrey Smith and Martin Sabine are presenting "Possessions," by Neil F. Grant, which has recently been running at the Garrick, at the Brixton Theatre this week. An enthusiastic audience gave the company a great welcome. "Possessions" is a fragrant domestic tragedy, and shows in a most effective manner a father's awakening to the realisation that his own cherished daughter was the child of his best friend. The part of the father requires clever handling, and Mr. Norman McKinnel confirmed the opinion that he is one of the finest actors in England to-day. His great scene in the third act was a splendid piece of work. Mr. C. Aubrey Smith, too, is always good, and as Col. Wedderburn he acts exceedingly well. The fine cast also includes Miss Fania Drake as Monica Jesmond; Grace Lane as the mother; Miss Irene Rooke as Mrs. Arnot; and all were excellent. Mr. Ernest Mainwaring as a sporty earl provided the humour, and Ian Fleming was a very devoted and earnest lover. "Possessions" was preceded by a witty comedy-drama, entitled "The Bargar and the Girl," which was well played by Honor Aubrey Smith and Matthew Boulton.

"PEACE AND JOY"

At South London Palace.

"Peace and Joy," which is being presented by Mr. Sidney Burns at the South London Palace this week is a very attractive show. Mr. Harry Dent is the principal comedian, and is capably supported by Miss Nell Calvert. These two between them keep the ball of merriment rolling in fine style. Their number, "Lucky Boy," is one of the funniest items, only exceeded by a clever representation of an old-time wedding, which has several novel features, notably the playing by the orchestra of well-known songs, old and new, which fit in with the various phases of the wedding service. To Miss Calvert falls a capital low comedy song, "Roll on To-morrow Night." A real hard worker was Miss Peggy James, whose dancing was much admired. Hyde and Cody are also in the cast, and give their famous acrobatic act which, as always, commanded the greatest of laughter and applause. Mr. Herbert Franklyn and Miss Fiona Falda also contributed to the success, and mention must be made of some exceedingly smart dancing by Louis Etashavitch and Izna Rosselli.

(Continued from preceding column.)

well, and has a store of witty and original patter. He is ably supported by his "Hielan' Lassie," who is the possessor of a sweet voice. The Four Kemptions, in their speciality act, contribute many clever and difficult dancing numbers, and please with their singing.

"SAME TO YOU"

At the Alexandra, Stoke Newington.

Unusually artistic scenery for a travelling show characterises this revusical comedy. The plot centres round a talisman stolen from a Temple of Buddha, which has the marvellous power of Aladdin's lamp. But plots are superfluous where such excellent entertainers as George Jackley and Daisy Taylor are concerned. Whether in male or female costume the lady is always charming to the eye and ear. There is a manly dash about her Scottish officer and her ballroom swell worthy of comparison with the most notable artists of the kind. George Jackley's studies are painted in strong colours, and his resonant voice enables him to make his innumerable funny points without any sign of emphasis. In verbal whistling and in dancing he is singularly clever, and in the song, "I Like a Doughnut," assisted by the funny diminutive comedian, Archie McCaig, the audience scream with mirth. Alf. Thomas is admirable in Private Opkins, and Robert Woollard manly and imposing as Rodney Drummond. Other parts are ably portrayed by Messrs. Jack Cottrill, Ronnie Howard, Bernard McGlynn, Harry Vale, Ford Roberts, and Ernie Barrett. The Four Wards are gleemen who can also dance, and a very attractive troupe of coryphees are particularly good in a Spanish dance in the last scene.

Interchange of Talent.

A big conference of the Art Workers' Union is to be held in Moscow on May 10 to discuss the question of the interchange of talent between Russia and various European countries. It is stated that Leningrad and Moscow will each require at least 400 attractions per annum, 25 per cent. of which can be supplied by artists in this country. At the present moment British artists are working at Stettin's Circus, and they report that they are being paid excellent salaries in American dollars, with food and hotel accommodation gratis. They say that the food supplied and the accommodation are of the best. The V.A.F. have been invited to send a representative, as also has the International Artists' Lodge of Berlin.

"A WORKING GIRL"

At Chelsea.

"A Working Girl" is a revue of laughter and tears, full of rich, clean fun, and, in a word, a true Norman Lee show. The comedians are of the best, headed by Ernie Mayne, who, supplied with ample material in several character impersonations, compelled constant laughter. His Old Joe is a rich and fruity piece of acting.

A pretty little love story runs through the revue. Dorothy (Number 23) is tired of her daily toil as a waitress, and dreams of a Prince Charming. Of course, true love never does run smoothly, and Dorothy has her troubles. Happily, Old Joe (the old clothes man) takes her into his shop as manageress, and through his instrumentality Prince Charming meets his Dorothy, and offers her his hand and heart. Miss Elsie Lytton is a winsome Dorothy, and acted, sang, and danced with charm, and delightfully rendered a number written and composed by Mr. Julian Frank, "It's a Wonderful Tune." The chorus in this scene were particularly effective. In association with Old Joe, this clever artist was very happy in "Why Should I Care?" Ernie Mayne's topical song was a big success. Eddie Bayes acquitted himself capably as Prince Charming, otherwise Peter Corner, a financier. Mr. Frank Fox did some good work in such varied parts as an aristocratic papa and a working-man. Mr. Harry Bickley was very amusing as Burton, a detective. Wee Maggie frae Lancashire was in clever Miss Mary Morgan's hands—quite a smart little character sketch. Bert Jackson, Lyle Jeffries, Nina Martin, and Miss Teddie Webb, all aided in the success. The reception at curtain-fall was of the heartiest.

M.H.A.R.A.

The 101st meeting of the Management Committee of the Music Hall Artists' Railway Association was held on Wednesday, April 22, when the following members were present: Messrs. George D'Albert (chairman of the committee), who presided, Alf. Herald, Monte Bayly (hon. treasurer), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. The weekly financial report was read, and other business having been transacted, the meeting terminated.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.

CHARLES GULLIVER'S NEW REVUE.

"SKY HIGH"

A. de Courville Production.

GEORGE ROBEY, LORNA POUNDS,
NELLIE WALLACE, TOOTS POUNDS,
NATTOVA and MYRIO,

R. CHISHOLM, MARIE BLANCHE.

Two Performances Daily, 2-30 and 8-15.

All Seats Bookable (Gerrard 1004). Box Office 10 to 9-30.

Companies for week commencing May 4th:

6-30 HOLBORN EMP. 9-0 ALBERT WHELAN. HILDA GLYDER. NAUGHTON & GOLD. JOHNSON CLARK. JOAN HAY. VERA WOOTTON. JACK LANE. REG. WENTWORTH. SKATING NELSONS. GREAT GERARD. HAL WRIGHT.	6-40 SHOREDITCH OLY. 9-0 Palace Productions, Ltd., Present— "CABARET CALLING." A Riot of Fun, Music, and Beauty. Including— BOB STEVENS. JANE AYR. WYN & IVY.
6-40 KILBURN EMPIRE 9-0 CHARLES GULLIVER Presents— SHIRLEY KELLOG, with CLARKSON ROSE, In a Spectacular New Revue, "HAPPY HOURS."	6-30 CROYDON EMPIRE 8-45 "THE BARNSTORMERS." Cast includes— JACK MORRISON COOPER & LAIT. DAN WHITLEY. VIOLET PARRY. JACK LEOPOLD.
6-15 LEWISHAM HIP. 8-40 "HOLLYWOOD FOLLIES." An American Musical Burlesque. Incomparable Cast includes HARRY & BURTON LESTER.	6-40 ISLINGTON EMPIRE 9-0 The Vaudeville Theatre Production, "THE LOOKING GLASS" Produced by Albert de Courville, Featuring— HARRY WELSH The Well-known Comedian of "Whirlwind" Fame, and LILIAN PAYNE.
6-40 CAMBERWELL PL. 9-0 ED. C. PELTON Presents— "ATTA BOY." An American Burlesque, Including— IRENE SHAMROCK. FRED MILLER. HERBERT LEE. HARRY EMERIC.	6-40 POPLAR HIPPO. 9-0 The Dorothy Mullord Repertory Co. Present the East London Players in Walter Howard's Celebrated Sensational Play from the Lyceum Theatre— "SEVEN DAYS' LEAVE."
6-40 GRAND, Clapham J. 9-0 HARRY WELDON. MAY HENDERSON. NAUGHTON & GOLD. NORA DELANY. S. W. WYNDHAM. HARRY CHAMPION. GORNALL & EDDIE. ULRICK. LES STORKS. and HECTOR ABBAS and STELLA PATRICK CAMPBELL in "THE AWAKENING."	6-40 WILLESDEN HIP. 9-0 The Dorothy Mullord Repertory Co. Present the West London Players in the World-renowned Play— "THE UNWANTED CHILD."
6-40 HAMMERSMITH PL. 9-0 A New Revue— "SAME TO YOU." Written and Produced by Norman Lee. Starring— GEORGE JACKLEY. DAISY TAYLOR. JACKSON'S ENGLISH DANCERS. ALF. THOMAS.	6-40 ROTHERHITHE HIP. 9-0 The South London Players (Direction, Dorothy Mullord) In the Celebrated Play— "FORBIDDEN LOVE."
6-40 ILFORD HIPPO. 9-0 F. T. DAWES Revue— "MADEMOISELLE KIKI."	6-40 COLLINS'S 9-0 The North London Players (Direction, Dorothy Mullord) In the World-renowned Play— "DEATH OR GLORY BOYS."

THE VARIETY WORLD.

Vaudeville Golfers Play Brent Valley—Match with Harrow—Paris Alhambra Fire.

Music Hall Golfers Play Brent Valley.

The Vaudeville Golfing Society lost their match with Brent Valley Golf Club by the narrow margin of one (74 to 84). There were one or two surprises. Mr. E. G. Clark, the Vaudeville's scratch man, beat Mr. Bert Coleman, the redoubtable scratch man of the local club, by the fairly comfortable balance of four up and two; but, on the other hand, Mr. Jim Rickaby fell a victim to the wiles of Mr. E. Clayton. The most exciting encounter was that between Mr. Billy Merson and Mr. Charles Greenhill (the local secretary), who finished all square. Billy putted in a manner which can only be described as "uncanny," and at one time Greenhill was "dormy three down." Mr. Horace Sheldon did a great round, coming home in "boogy," and beating the local captain, Mr. E. Betts, by two up and one. The full results were as follows:—Mr. P. G. Clark beat Mr. A. J. Coleman; Mr. H. Sheldon beat Mr. E. Betts; Mr. Jack Henschel lost to Mr. E. Pritchard; Mr. L. Sosini lost to Mr. B. Butler; Mr. Jim Foreman lost to Mr. J. Hawley; Mr. Greaves Johnson beat Mr. D. McCall; Mr. Harry Thurston lost to Mr. R. Goodhew; Mr. Hatherley Clark beat Mr. J. Jenner; Mr. Alf. Hayward beat Mr. Charles Flinn; Mr. J. W. Rickaby lost to Mr. E. S. Clayton; Mr. Oswald Waller lost to Mr. H. Miles; Mr. Hal Jones beat Mr. Ernest Toley; Mr. Harry Barratt lost to Mr. Frank Toley, and Mr. Billy Merson tied with Mr. Charles Greenhill.

The Vaudevillians received the usual hearty welcome from the Brent Valleyites, and during the after-luncheon speeches Mr. Horace Sheldon returned to the local side the imposing trophy which had been adorning the Palladium bar. Still, Mr. Sheldon warned them that the Vaudevillians were going to retrieve it in the return fixture. Mr. E. Betts, in returning thanks, remarked that the match with the V.G.S. was always one of the happiest fixtures of the year. Messrs. Alf. Hayward and Mr. Charles Greenhill, the opposing secretaries, also made felicitous speeches. Foursomes were played in the afternoon.

Golf Match With Harrow.

The next important fixture on the calendar of the Vaudeville Golfing Society is the match against the Harrow Golf Club, which is fixed for Thursday next, the 7th instant. The match will be held at Sudbury, and members able to figure in the team should get in touch with Mr. Alf. Hayward, the secretary, at once.

Mav Mont'ly Medal.

The usual monthly medal competition takes place at Raynes Park the following day, Friday, May 8.

April Boney Result.

After the strenuous match at Brent Valley it is not surprising that only three members turned out for the monthly bogey competition at Sudbury the following day. Mr. Horace Sheldon won with four down, and the others who competed were Mr. Harry Thurston and Mr. Harry Barratt. No cards from the provinces.

B. Montague.

Mr. B. Montague sailed from New York on April 27, and is due at Plymouth on May 3.

Mollie Mackay.

Mollie Mackay, at present playing a principal part in Ernie Lotinga's success, "The Loom," brings wide experience to dramatic revue. A pupil of the R.A.D.A., she gained first honours for voice production and mime, and a certificate for conspicuous talent, signed by Sir Johnstone Forbes Robertson, Cyril Maude, and Lady Bancroft, awarded for a performance at the Playhouse. Her first appearance in revue was with "Tails Up," on tour, after which she played at the Coliseum and principal London halls with J. B. Taylor's Dream Stars. Her engagements with the Wylie-Tate management included the lead in "Mr. Manhattan," and walking under study for Miss Daisy Wood as principal boy at Newcastle. She has also done good work for Albert de Courville and other well-known managements.

For South Africa.

Strength Brothers and Morris and Vane sailed from Southampton on Friday, the 24th, per R.M.S. "Kildonan Castle," to fulfil engagements with the African Theatres, Limited, booked by the I.V.T.A., Limited.

Paris Alhambra Fire.

In connection with the recent fire at the Paris Alhambra, our Paris correspondent writes that the stage is completely gutted, with the roof fallen in, but the auditorium is not so much damaged, excepting a few rows of stalls, thanks to the iron curtain. It is understood that Mr. Charles Gulliver, who rushed over to Paris as soon as the report of the fire was received in London, has arranged to pay the musicians and staff a fortnight's salary, and that the artistes will be recompensed for the time they have not been able to work their entire contract at the Alhambra. The action of Mr. Gulliver is most favourably commented on in the French Press.

"Sausage and Mash."

The Standard Productions are putting on a revue in the near future with the above title. A strong cast has been engaged, and it will be brought to London in the early part of August.

Joe Hayman.

Having successfully sent "Brevities" on what should be a very prosperous career, Joe Hayman is taking a well-earned holiday, and with Mrs. Hayman sails for America at the end of the month, and will rest there for two months. Joe and Mildred recently concluded a season with "Potash and Perlmutter," and in addition to playing in the show, Joe was busy writing and producing "The Vanity Box," and then commenced "Brevities."

Death of Frank Green.

Friends of Mr. Frank Green (Green and Ellis, specialty dancers) will regret to hear that he died, at the age of 41, on March 20, at 53, New Cavendish Street, W.1. Mr. Green had been connected with the stage from early boyhood, and had latterly toured with the Wylie Tate and Harry Day revues, but for the past two years he was obliged to abandon his work on the advice of his medical attendant. Miss Lillie Ellis (wife and partner of Mr. Green) wishes to thank the many friends who so kindly sent sympathy and flowers.

Horace and Page.

Horace, for several years with Noni, and Page, formerly of Austin Webb and Dady Page, recently joined forces, and the act they produced has been making a very satisfactory try out, and will be seen for the first time in London at the Empire, Shoreditch, this week.

Death of Mr. Ryder Stone.

Many friends will learn with regret of the death of Mr. Ryder Stone, who passed away at Sheerness on Sunday, April 19, after a long and painful illness. He was an old member of the Grand Order of Water Rats, and an enthusiastic worker for the Variety Artists' Federation.

Barney Lando.

After a non-stop run of 50 weeks with "Pledges," that popular Jewish comedian, Barney Lando, was taking a well-earned rest in town last week. When we met him the other day we were pleased to find that he had quite recovered from the effects of the motor accident he experienced in February, when his car smashed through the wall of a bridge near Gateshead. Fortunately the occupants escaped injury in spite of the fact that the car dropped 20 feet below the bridge alongside the River Belsh. This week Barney resumes with the show at Newcastle, and although bookings extend till the end of the present year, Barney is making preparations for his next production for the new year, which has been written by Frank E. Franks.

Bert Harris.

Bert Harris, the well-known black-face comedian and producer, from California, has "just arrived," and is under the management of Frank Perry. He will start rehearsals in a new production shortly.

Tom E. Hughes.

Paying his fourth visit to the New Cross Empire, recently within four months, Tom E. Hughes was a trifle sad on the Friday night. Arriving at the hall, he discovered that his watch and chain were missing, and he quite made up his mind that he had been relieved during the rush hour on the tram-car. He consoled himself by the fact that it was exactly fifteen years, when playing at this hall, that he met with a similar misfortune, but on arriving home, Mrs. Hughes informed Tommy "that she was right" when she suggested that he had left the watch on the dressing-table.

Luvau.

For the May-day revel at the Wimbledon Palais de Danse last evening, Luvau, the well-known Hawaiian entertainer, was the special attraction at this popular resort.

"Lucky 13."

At the Queen's, Poplar, this week, "Pimple" pays a return visit, and in "Lucky 13" this popular film star is responsible for a deal of merriment, whilst he also gives a fine dramatic animal study in "The Gorilla's Revenge." The show is well mounted and dressed, and the cast also includes a fine jazz band. Next week the show commences a long tour in the North, including four weeks in Scotland, and will be seen in town next at Waltham Green.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Julian Wylie, Esq., for a donation of £10 10s., Fred Barnes, Esq., £10, and Will Murray, Esq., £1 1s., per Miss Lottie Albert; and Percy Honri, Esq., £2 2s., per Mrs. Jack Lane. Miss Cara Magda is thanked for a collection of 15s. collected at the Coliseum, Portsmouth, and Miss Florence Dwyer for one of 11s. 3d.

Sam Rayne.

At the Metropolitan a couple of weeks ago, Sam Rayne, the Merry Irishman, reverted to his single act, which proved so popular that he opened on the Stoll tour this week at the Hippodrome, Manchester.

Professor Alberto III.

We regret to hear that Professor Alberto, one of the famous conjurers of the past, is lying ill, and that his condition is considered serious. At one time the Professor was a notable performer, and he topped the bills of all the principal halls in the country, including the Alhambra, his famous Indian sand-trick being a striking feature of his performance. His address is 24, Shaw Hill-road, Ward End Park, Birmingham, and a letter from any old friend would be gratefully received.

Bruce Green.

At the Chiswick Empire recently, at the invitation of Bruce Green and Harry Milne—by kind permission of Sir Oswald Stoll—32 inmates from Brinsworth were entertained. All the other artistes on the bill saw to their wants in the way of refreshments, etc. Next week Bruce returns to Shepherd's Bush.

Death of Harry Missouri.

We regret to learn of the death of Harry Missouri (late of The Three Missouris), who passed away on April 17.

To-Morrow's Alhambra Concert.

Miss Ada Reeve is the latest addition to the all-star concert programme to be given at the Alhambra to-morrow evening for the relief of the Jewish poor, under the auspices of the Jewish Board of Guardians. The programme is one of the strongest on record. Seats at all prices from two guineas to two shillings can be booked at the Alhambra box-office.

Will Hay.

Now happily settled down in revue, Will Hay, the original scholastic comedian, has been doing exceedingly well in "The Vanity Box," which has been playing in town for the past two weeks. One of the most amusing things in this successful revue is Will's own scene, "The Fourth Form at St. Michael's," which he had the honour to perform before their Majesties at the Alhambra last February.

George Formby, Junr.

Appearing just now on the Stoll tour, George Formby, junr., proves a welcome contributor to the programme this week at Wood Green. Later on George may be seen in revue, under a well-known management.

Childs Brothers.

That versatile pair of entertainers, the Childs Brothers, have now become firmly established in revue, and are this week appearing at the Hippodrome, Lewisham, and next week open on the Moss' tour at the Palace, Hull.

Reka.

Within the past three months Reka, with his historical instruments, has made an excellent impression in this country, and has appeared at most of the leading halls in town. At present this original musician is playing the Stoll tour, and later returns to the West End, after a visit to Ireland.

Ernie Mayne.

Appearing in Town this week, at the Chelsea Palace, in "A Working Girl," Ernie Mayne tells us that when the tour is completed he intends to spend a couple of weeks on the Continent, after which he will resume his variety dates. At present Ernie is featuring "My Birthday Presents," by T. W. Connor, who was the author of "The Old Dun Cow."

Lily Long.

Back in Town after a most successful provincial tour, including two weeks in Ireland, Lily Long returns to the West End on Monday week, to open at the Alhambra.

"Up the River" Company.

Mrs. Israel Davis, of the Pavilion, Marble Arch, is thanked for having so kindly bought the Glaxo and Glaxo-o-vin, and returning it for the use of the babies of the Guild.

J. Roper Robinson writes from the Operettenhaus, Hamburg, that "Kentucky, Sure As You're Born," is proving a marked success for himself and Slona Karolewra, the Russian dancer, at this theatre. Mr. Robinson and his partner have several other Wright numbers in active rehearsal, which, in their hands cannot fail to prove hits in Germany.

The Grand Theatre, King Street, Broughty Ferry (Dundee) will be closed for one week as from Monday, May 4, to be decorated, and for the installing of two of the very latest projectors. The theatre will re-open on Monday, May 11, with a picture programme under the proprietorship of Mr. Robert Saunders, and the general management of Mr. W. H. Blackman, of the Victoria Theatre, Dundee.

"PEG O' MY HEART"

At the Wimbledon Theatre.

Hartley Manners' delightful play, "Peg o' My Heart," is here this week. Miss Eileen Crowe is a true Irish colleen, and her brogue is very fascinating. Her acting is always natural, and she is an ideal Peg, conquering all hearts. Mr. Clifford Mark is a handsome stalwart lover as Jerry, and Mr. Charles Carew is highly diverting as Alaric. Miss Ena Douglas is the aristocratic Mrs. Chichester to the life, and Miss Kathleen Christopher plays well her part of the daughter of high breeding, Ethel. Mr. Leonard Walker in the character of Chris Brent is excellent, and Mr. Charles Hartopp is a capital lawyer-like Montgomery Hawkes. Mr. W. S. Stevenson is amusing as the pompous butler, and Miss Marie Stevenson is good as Bennett, the maid. The play was enthusiastically received. The always excellent orchestra of this theatre rendered Irish airs during the entr'actes to the great pleasure of the audience.

CINEMAS TO HELP VARIETY.

At a recently held meeting of the Scottish Branch of the Cinematograph Exhibitors' Association, held in the Central Halls, Bath-street, Glasgow, a communication was read from Mr. George Westland, the Scottish organiser of the V.A.F., in which the C.E.A. were asked to grant permission to any of their members who might be desirous of assisting in the scheme which had been promoted to raise money for a Scottish V.A.F. Emergency Fund.

It was pointed out by Mr. Westland that this fund was to assist members of the variety profession in necessitous circumstances, and the particular help required from cinemas was to allow a slide to be shown and to get the ushers in the different halls to help in selling a Tommy Lorne cross-word puzzle.

Mr. James McBride said that he had had an opportunity of discussing this matter with Mr. Westland. The Scottish Musical Artists' Benevolent Fund (which was not connected with the Variety Artists' Federation) had been called upon to deal with numerous cases over which they had no jurisdiction, and the new W. F. Frame Memorial Fund had consequently been started to render assistance in such cases. The state of the variety business at the present moment was desperate, and more and more halls which had formerly run variety acts had gone in for an entire picture programme. Consequently the Scottish Branch of the V.A.F. was endeavouring to do something to help those artistes who could not help themselves.

Personally (added Mr. McBride) he did not think there would be any harm in letting their ushers in cinemas give whatever assistance they could in selling the cross-word puzzle postcards suggested. The variety profession was very much like the cinema industry—they had hitherto been in the habit of helping every charity under the sun, rather than helping themselves, and he saw no reason why they should not give their variety brothers and sisters a help over the stile in this case.

After some discussion it was unanimously agreed that it should be left to Mr. Westland and his committee to make arrangements with the individual managers of the different cinemas.

WATFORD PALACE THEATRE.

An excellent variety programme is being presented here this week. That popular trio—Wright, Connelly, and Mac ("Three Personalities and a Piano") have a big reception for their numbers: "How Are You Going to Keep on Smiling After You've Got the Blues?" "Show Me the Way to Go Home," and "Keep Her Away from the Cabaret," while Connelly affords further pleasure by rattling off one of his own compositions as a piano solo. Tom Collins and Company appear in their original sketch, "Buying a Pub." It is very funny and cleverly acted, and one can quite understand the great success it has attained. Fred Keaton, of "Doughnut With Jam in the Middle" fame, is here again, and had a particularly cordial welcome. In a style peculiarly his own he puts over three new numbers—"Ever Since I Have Been in Love with Lucy Brown," "Fifty Long Years Ago," both of which have a catchy chorus, and a very amusing medley song on his adventures as a policeman on his first duty. Zena Carol scores a great success with her comedy songs, which included "Eat More Fruit." The Cardies provide a smart entertainment, the chief features of which are their original cross-talk on "Woman," and their skit, "Coster Lovers Up to Date." Bessie Leslie's Eight La Scala Girls, a troupe of clever juvenile dancers, proved to be a team of outstanding merit. They sing very sweetly, and their movements are graceful. Fred Hutchings, the dame comedian, in song and patter, kept his audience in roars of laughter; and Alec Kendal greatly entertained the house with a series of humorous stories and gags, his dance being particularly funny.

BRITISH EMPIRE SHAKESPEARE SOCIETY.

Birthday Celebration.

A large audience was attracted to the Haymarket Theatre on Monday afternoon by the British Empire Shakespeare Society's "Birthday Celebration" performance of scenes from the plays. The programme opened with Act I, Scene V., of "Twelfth Night," Miss Dorothy Freshwater's Olivia was distinguished by dignity of manner and apt expression of repressed feeling. Mr. Howard Rose (hon. general director of the Society) was an excellent Malvolio. Mr. Ernest Haines was good as the clown, Mr. Horace Sequeira made a brief but satisfactory appearance as the drunken Sir Toby Belch, and Miss Gipsy Ellis and Miss Gwynne Whitby ably represented, respectively, Maria and Viola. In the orchard scenes from "Romeo and Juliet" Mr. Henry Oscar was a romantic and ardent wooer, and Miss Joyce Carey was able to impart to Juliet an exceedingly attractive personality and to speak the lines with notable charm of expression. In Scene I., Act V., of "As You Like It," Mr. Howard Rose played Touchstone in just the right humorous vein, Mr. Horace Sequeira was an amusingly timorous William, and Miss Doris Buckley a capital Audrey. Miss Nancy Price appeared as Constance in Act III., Scene IV., of "King John," and spoke with fine dramatic effect the lines of the unhappy queen. The remaining selections were Act III., Scene I., of "The Tempest," with Mr. Francis Lister as Ferdinand and Miss Nora Swinburne, Miranda; and Act I., Scene IV., of "King Henry IV.," Part I., with the following cast: Prince Henry, Mr. Michael Hogan; Poins, Mr. Reginald Gardiner; Falstaff, Mr. Alfred Clark; and Gadshill, Mr. Ernest Haines. Both scenes were admirably represented. Miss Mary Congreve sang with charming effect half a dozen Shakespearean songs. Miss Margaret Everitt was responsible for the stage directions, and Mr. Frederick Arthur was the accompanist at the piano.

WYLIE-TATE SPORTS CLUB.

The Wylie-Tate Sports Club held a very successful dance at Victory House, Leicester Square, on St. George's Night. Upwards of one hundred and thirty revellers indulged in dancing to the strains of all the latest popular numbers, provided by an orchestra under the direction of Mr. H. E. Nicholl. During the intervals refreshments were served by lady friends. Among those present was a large contingent from "Better Days" Company at the London Hippodrome.

The gathering finally broke up at about 2 a.m. on Friday, tired but very well satisfied with the evening's enjoyment.

The whole organisation of the dance, and the excellent catering arrangements, reflect great credit upon the committee, which consisted of Nat Rose, Ben Fish (who also ably discharged the duties of M.C.), A. L. Jordan, R. N. Willis, and R. S. Sweet.

Norman Lee Productions.

As "Pay Day" was already in use, Norman Lee has changed his title to "Hard Times." Other Norman Lee productions include "Workshy" and a new "Nelly Dean" play, in which Gertie Gitana will again appear. This will not be produced until the run of "Nelly Dean" is concluded, which will be in the spring of 1926. Among the comedians contracted for future productions are George Carney, Billy Danvers, and Nor Kiddie, and a new North-country artiste, whose name will be announced later.

Marjorie Fulton.

At the New Theatre, Northampton, on Monday last, the Personality Girl, Marjorie Fulton, made her first appearance in revue as leading lady in "Brevities," and scored heavily both with her vocal numbers and in the comedy scenes. Her dresses, which were designed by herself, came in for great admiration.

The Two Bobs.

At the Holborn Empire, this week, the Two Bobs are receiving the heartiest of applause. They have an excellent selection of numbers, two outstanding hits of which are undoubtedly "I Can't Help Loving That Girl," and "Oh! Auntie, I'm Pleased I'm 21."

Clarice Mayne Returns.

Miss Clarice Mayne, who has been travelling in Italy for the past three months, has just returned to London, and will shortly make her re-appearance in the West End, at the Alhambra and the Coliseum, where she will present an entirely new type of entertainment. Although her plans are made for a lengthy tour of the music-halls, and her next London pantomime is settled, Miss Mayne still cherishes an ambition to appear in straight plays, preferably in the kind of part often played by Miss Marie Tempest, of whom she is a great admirer. Miss Mayne, who has declined an attractive offer to go to America, may again be seen in revue.

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NEXT WEEK'S CALLS.

MONDAY, MAY 4, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 25 NOW DUE

PROVINCIAL CINEMATOGRAF THEATRES, LTD. AND ALBANY WARD THEATRES, LTD.

WYEMOUTH JUBILEE HALL (rehearsal 12).—Rattlers.

TERSEY OPERA HOUSE (rehearsal 1).—The Importance of Being Earnest.

JERSEY ALHAMBRA (rehearsal, 1).—The Nirvanas.

SALISBURY PALACE.—"Captain Blood" film.

TROWBRIDGE PALACE (rehearsal, 1).—Thora.

YEOVIL PALACE (rehearsal 1).—Stewart and Kay.

ACTON GLOBE (rehearsal, 1).—Horace and Page, Datas.

RAILING BROADWAY PALLADIUM (rehearsal, 12).—Elsa, Stoll and Steward.

TOTTENHAM PALACE (rehearsal 12.15).—Query, Talbot and Clare.

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 12).—Yarden and Hooper present "Our Lie."

NORWICH THEATRE ROYAL.—Company as booked.

PAISLEY RINK PALACE (rehearsal, 12).—Four Poles, Sisters Fleming, Keir and Hardy.

IPSWICH HIPPODROME (rehearsal, 11.30).—Herbert Ray presents "The Side Show."

IPSWICH LYCEUM THEATRE.—Company as booked.

HAMILTON HIPPODROME (rehearsal, 1).—Newkove Productions present "Cross Words."

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Robert Bemand.

BROADHEAD CIRCUIT.

MANCHESTER HIPPODROME.—Fred Karno presents "The Love Match."

MANCHESTER JUNCTION THEATRE.—Mellon and Bray, Picture House, and company as booked.

MANCHESTER METROPOLE THEATRE.—Thos. F. Convery presents "The Dole Increased."

MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "The Manxman" and "The Christian."

MANCHESTER KING'S THEATRE.—The Broadhead Players present "Find the Woman."

MANCHESTER QUEEN'S PARK HIPPODROME.—Wight and Pike, W. H. Brand, Lola Milton, El Dorado Four, Fringy and Alvin, Six Orbits, Murphy and Mack, and company as booked.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

ECCELES CROWN THEATRE.—The Broadhead Players present "The Hypocrites."

PRESTON ROYAL HIPPODROME.—Ed. Taylor presents "Wild Oats—Encores." Revue.

PRESTON PALACE THEATRE.—Picture Entertainment.

SALFORD ROYAL HIPPODROME.—Venton Swift presents "Alive in 1925." Revue.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—S. and S. Productions present "The Great Impersonation."

ASHTON-UNDER-LYNE PAVILION THEATRE.—Picture Entertainment and company as booked.

LIVERPOOL PAVILION THEATRE.—Fred Karno presents "Miss 1925." Revue.

BURY HIPPODROME.—The Broadhead Players present "The Speckled Band."

MORECAMBE WINTER GARDENS.—Picture Entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Wild West Co., Ltd., present "The Bold 11."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Billy Whoolley presents "Chuckles of 1925."

WEST BROMWICH THEATRE ROYAL.—Madge Grey revue, "Kipper."

LONDON SYNDICATE HALLS.

LONDON THEATRES OF VARIETIES, LTD.

MAGNAGHEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)

WARRINGTON.—L.C.T. Enterprises.

"Wangles of 1925."

BURNLEY.—Beresford and Pearce's "Snacks."

SOUTHAMPTON.—Chas. Hand and J. Jewell's "Explosions."

CARLISLE.—Ernie Loting presents "The Lion."

BRADFORD.—Harry Lees presents "White Heather."

HUDERSFIELD.—O'Brien and Lady Sandy Powell, Benedetti, Bais, Cleverer, Arthur Astill, Eric Godley, "Borstal Boy."

HALIFAX.—Leonard Laurence's "The Fink."

BLACKBURN.—Three Athos, Sammy Shields, Robb Wilton, Alma Le Dare, Massey and Alton, Harry Shiels and Co., Chas. Ancester.

LEICESTER.—Company as booked.

LONDON HIPPODROME (rehearsal, 11).—Moss Empires present Julian Wyle's production, "Better Days."

FINSBURY PARK EMPIRE (rehearsal, 1).—Stella Carroll, Dolly Elworthy, Beattie, J. W. Rickaby, Daisy Wood, 8 Moss Girls, Frank Ginnett and Co., Tom E. Hughes.

NEW CROSS EMPIRE (rehearsal, 1).—Wheeler and Mason present "Gadgets."

STRATFORD EMPIRE (rehearsal, 1).—Walter Williams presents "P's and Q's." Cast includes Edwin Lawrence, Reginald and Lena Chisholm, Walter Williams.

VICTORIA PALACE (rehearsal, 11.30).—Frank Tinney, Talbot O'Farrell, Gus Fowler, "Our Palace Girls," the Four Julianas, Austin Rudd, Yost and Gladys Elyon.

CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Notions." Cast includes Jim Jessiman, Ivor Vinton, and Isabelle Dillon.

SWANSEA EMPIRE (rehearsal, 2).—Tommy Mostol presents "The Golden West." Cast includes Eddie Polo, Tommy Mostol, and Ray Zack.

NEWPORT EMPIRE (rehearsal, 1).—Archie Pitt presents "A Week's Pleasure."

NOTTINGHAM EMPIRE (rehearsal, 1).—Joe Brennan, Jean Kennedy and

Sid Coppin, Harry Tate, Madame Woodford's Pigeons, Nellie Wisley, Leona and Harry, Edna Maude.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Victor Vanbrugh and Co. in "The Lost Boy." Law.

GLASGOW ALHAMBRA (rehearsal, 11).—Fata Morgana.

GLASGOW EMPIRE (rehearsal, 11).—Harry Norris presents "Larks." Cast includes G. S. Melvin, Madeline Francis, and Jack Boon.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Tom Arnold presents "The Sanity Box." Cast includes Will Hay, Mona Vivian.

BIRMINGHAM GRAND (rehearsal, 1).—Alfredo and his Band, Cruikshank, Fred Lake, Waller and Clark, Burr and Hope, Griffiths Bros. and Miss Lottie, Adams Tomlinson.

LIVERPOOL EMPIRE (rehearsal, 1).—Charles Gulliver presents "The Whirl of the World." Cast includes Charles Austin and Nervo and Knox.

LEEDS EMPIRE (rehearsal, 1).—Albert de Courville presents "Flirt and Skirts." Cast includes Syd Howard.

HULL PALACE (rehearsal, 1).—Western Productions present "Page, Page, Page." Cast includes Nellie Turner, Childs Bros., and Billy Blackburn.

SHEFFIELD EMPIRE (rehearsal, 1).—Haig and Pascoe, Jack Hyllon presents "Ennis Pascoe and Tom O'Connor with his Metro-Gummen Band, Arthur Prince, The Doves, Lillian Burgess, Charley and Irene Vesty, Kenna Bros.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Robertson's Enterprises, Ltd., present "The Dairymaids." Cast includes Barry Lapino and Jennie Gregson.

EDINBURGH EMPIRE (rehearsal, 12).—"Night Lights." Cast includes Hedgie Bros. and Jacobson, Fred Malcolm, Joe Young.

NEWCASTLE EMPIRE (rehearsal, 1).—Clay Keyes, Carr Lynn, Princess Wal, Letka, Wilson, Mallett, 8 Empire Girls, Ella Shields, Hickson and Rose.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Brevities."

SUNDERLAND EMPIRE (rehearsal, 1).—"The Balkan Princess."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Scotch and Polly," including Tommy Lorne.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Poppy," including Geo. Grey.

GATESHEAD EMPIRE (rehearsal, 1).—"Posh," including the Brothers Hanway.

PRESTON EMPIRE (rehearsal, 11).—"Mrs. Brandon Thomas presents 'Charley's Aunt.'"

SALFORD PALACE THEATRE (rehearsal, 1).—"Chu Chin Chow."

HANLEY GRAND THEATRE (rehearsal, 1.30).—P. M. Turner presents "The Globe Trot." Cast includes Nor Kiddie and Clarice Cheney.

MANCHESTER PALACE THEATRE (rehearsal, 11).—"Brumby" and Skinner, Ltd., present "Maid of the East."

NORTHERN THEATRES CO. LTD. BLACKBURN THEATRE ROYAL.

The 8 Welsh Miners, Bobbie and Beatrice Revue, and Syd.

HALIFAX THEATRE ROYAL.—Harry Day's "Events."

ROCHDALE THEATRE ROYAL.—Story of the Rosary.

BURY THEATRE ROYAL.—Albert de Courville's "The Whirlwind."

DEWSBURY THEATRE ROYAL.—"Temptation."

HUDERSFIELD HIPPODROME.—W. J. Wilson's "Going Up."

HALIFAX GRAND THEATRE.—Closed for alterations.

HUDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

STOLL TOUR.

VARIETY THEATRES CONTROLLING CO. LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Mustard Pot."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"There You Are, The White Cat."

BRIGHTON HIPPODROME (rehearsal, 12).—"Records."

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Ideas."

SOUTHERN HIPPODROME (rehearsal, 12).—"The O'Mara Opera Co."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Roundabout."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Crash."

LEEDS HIPPODROME (rehearsal, 12).—"The Officers' Messes."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Nelly Dean."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Tricks."

BIRMINGHAM HIPPODROME (rehearsal, 12).—"The Great Carmo."

MISCELLANEOUS.

AYR PAVILION THEATRE (rehearsal, 1).—"Round the Town."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Syd Moorehouse, Dalton Sisters.

PENGE EMPIRE (rehearsal, 12).—"Ten To One On."

EDMONTON EMPIRE (rehearsal, 12).—"Unemployed."

READING PALACE THEATRE.—"Volumes."

SHOTTON ALHAMBRA (rehearsal, 5).—Winstan Gordon's Star Varieties: "Beauty, Philora, and Phora, The Huntings, Vera Hind, The Decimas, Godfrey and Dora, O'Brien and Harris.

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Sea Urchin."

EDINBURGH THEATRE ROYAL.—"Situations." Revue.

CAMDEN TOWN BEDFORD.—"The Belle of New York."

ASTON HIPPODROME (rehearsal, 12).—"Follow the Money."

COVENTRY HIPPODROME (rehearsal, 1).—"Tonics."

WALHAM GREEN GRANVILLE (rehearsal, 12).—"Bar Boys." Revue.

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. Albert de Courville's Enterprises, Ltd., present "Love and Kisses."

ELDERSHOT HIPPODROME (rehearsal, 1).—Miss Cicely Eldon presents "London Calling."

BATH PALACE.—"Peeps into 1925."

ST. YARMOUTH HIPPODROME.—"Makings of a Revue."

CHESTER ROYALTY THEATRE (rehearsal, 12).—Breconia Singers, Artemus, Lena Brown, Retter, Bert Matchett, Howard and Wyndham, Billy Hughes and Co.

POPULAR QUEEN'S (rehearsal, 4).—Low Lake presents "Don't Go Away." Revue.

SHOREDITCH "LONDON."—Tom Payne and Vera Hillard, Anita Bronzi and the Parthenia, Russell Carr, Thos. Morrells, Nora Bancroft and Betty Cameron, Dal Keith, Tom Bracewell and Dolly, Etheridge and Purse, Alva Brooks.

EATER HIPPODROME.—"The Musical Revels Co." George Godfrey, Phil Rallis Trio, Will Lacey, Madge Bilton and Max, Betty and Billie Bingham.

BLOOMSBURY CINEMA.—J. P. Ling.

ST. JAMES CINEMA.—Nan Saunders.

KEIGHLEY HIPPODROME (rehearsal, 12).—"Broadway Jones."

NORTHAMPTON NEW (rehearsal, 12).—"The Melody Box."

NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"The Way of an Eagle."

BALHAM HIPPODROME.—George Sanger's "Snatches."

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SONGS AND SINGERS.

Lawrence Wright Music Co.

New Publications (2s.).—"Learning" ("I'm in Love with You").—"Some Sweet To-morrow."

Billy Riley, at the Empire, Middleborough, this week, is doing "Dream Daddy" and "Sahara" with great success.

Ted E. Kaye, writing from the Lyric Theatre, Birkenhead, creates a sensation with "Oh, How I Love My Darling," in conjunction with his partner, Little Joyce.

Budd Ritchie, the popular light comedian and raconteur, writing from the Alhambra, Barnsley, says that "Oh, How I Love My Darling" is a riot every evening and he is delighted with same. He has in active rehearsal another number of ours, the title of which is being kept a secret for the time being.

A letter from Stewart and Cameron, from the Palace, Highfields, says that they are making a big hit with Horatio Nicholls' Oriental fox-trot, "Sahara." They are also including in their repertoire wonderful new winner by the same composer, "Shanghai."

Walter Scott, with "Tons of Fun" revue, writes to say that "Shine" is a very big success. Another number being featured in the same show is "Close in My Arms," the soprano giving a splendid rendering of same. This number is, without a doubt, a Queen winner.

We have a very cheerful little letter from Arthur Bright, at the Tivoli, Spennymoor, in which he tells us that his entire act consists of the "Wright" songs, including "Shanghai," "I'll Take Her Back," "San Francisco," "When the Gold Turns to Grey," and "Those Good Old Times." Surely, a "Wright" programme and a big success.

Miss Constance Risdon, with "All Vins" revue, is a staunch supporter of the "Wright" songs, and is well rewarded for her splendid rendition of Horatio Nicholls' Oriental fox-trot, "Shanghai," with the overwhelming number from the "Wright" catalogue into the "Right" hands.

As we go to press we receive a letter from Spence and Adelaide, from the Tivoli, Cape Town, telling us they have introduced our number, "East More Fruit," and it is an outstanding hit. They are the first to do it in Africa.

They are also making a big hit in Africa, the fact that going on their tour to Africa, the winner of the competition wore a costume representing the slogan, "East More Fruit."

Bert Zeumer and his band are delighting audiences at the Palace, Camberwell, this week with their excellent rendering of numbers from the "Wright" catalogue.

"Oh, How I Love My Darling" and "Sahara," with which they are reaping tumultuous applause.

The Aeolian-Sinclair Band, under the direction of Howard Godfrey, make a special feature of "Oh, How I Love My Darling," "I'll Take Her Back," and other "Wright" numbers, at the Queen's Hotel, Westcliff-on-Sea, much to the delight of the patrons.

Ivy Grant, dashing soprano and yodelling comedienne, models her way to success in "Pledges" Co. with several "Wright" songs, the most prominent being "Shanghai," Horatio Nicholls' latest fox-trot ballad.

Miss Jennie Howard, leading lady with Bricks and Mortar revue, is pleased to announce that "Shine" and "Boo Hoo Hoo," and in conjunction with the juvenile lead, Percy King, Miss Howard is scoring heavily with "I'm Going to Jazz My Way to Mandalay" at the Theatre Royal, Seaham Harbour, this week, these numbers are receiving tremendous applause.

Trene Shamrock and Bert Lee, appearing with "Attaboy" revue, at the Camberwell Palace this week, are making new friends nightly with their rendition of the "Wright" songs. The numbers that seem to be just to the taste of the audience are "Oh, Gee, Georgie," "Girl Shy," "San Francisco," and "Hula Lou." This clever couple are two of the bright lights in a very bright show.

Miss Nora Bancroft, a very talented artist, and always well to the fore with winners from the "Wright" firm, is keeping up her usual reputation at the Empire, Shepherd's Bush, this week, where she is featuring, in her own inimitable style, "I'll Take Him Back" and "When the Gold Turns to Grey."

Two very excellent ballads that cannot fail to storm the country.

B. Feldman and Co.

A word of advice: Get busy on our concert-party winners right now!

Appearing at the New Cross Empire last week, Jack Hyllon and his great Band made specially attractive features of our two delightful winners, "In Shadowland" and "Jealousy." Packed audiences applauded the master-musicians to the echo for their inspiring renditions of these enormous hits.

Charming Gerrie Gitana tells us that she is taking up "Jealousy" (with saxophone) and will feature this beautiful number in the highly successful musical play, "Nellie Dean." Miss Gitana is creating an outstanding hit in this remarkably bright show.

"Puzzles of 1925."

Westbourne Productions at the South London Palace last week, is like all successful productions, equipped with a strong batch of Feldman hits. Vine and Russell shine particularly in "Bingo Farm" and "In the Land of Tummiljibbad," and other particular hits are "After the Storm," "California, Here I Come," and "Where's My Sweetie Hiding?" Bebe and "It's All Through You" are well to the fore, too.

That talented artist, Ronnie Howard, is scoring heavily with "Mississippi Moonlight," featured in Norman Lee's popular revue, "Same to You." This number, which promises to be one of the outstanding hits of the coming summer season, is sure success for Ronnie Howard. It should be in the repertoire of every concert party.

A glowing letter of praise for our latest number, "Jealousy," the last of our hits from Terence O'Malley, the popular dramatic baritone. He votes these as being splendid, and is confident of making a big success with our new ballad number.

Our latest comedy winners will be featured by Stanley Marabe, Mr. O'Malley's talented juvenile light comedian. Mr. O'Malley adds that his Feldman numbers are superior to any other and are yet received, congratulates us on our successful efforts to cater for the requirements of every individual artist.

That charming mezzo-soprano, Lillian Edwards, has been scoring heavily in Germany with many popular Feldman numbers. She tells us of her great successes with "When Will the Sun Shine for Me?" "If I Can't Sing About My Mammy," and "Put Away a Little Ray of Sunshine." The last-named was a special favourite in Cologne, and Miss Edwards had many requests for it during the farewell variety week there.

Appearing in "Happy" revue, Jack Vincent Ayden reports his continued success with "Big Brother" and "You're in Love with Ev'ryone," our two leading ballads. Mr. Ayden is a consistent Feldmanist, who can always be relied upon to give the public what it asks for.

Eric Yorke and Simon Wery are scoring an enormous hit at the London, Shoreditch, this week, with "After the Storm" and "One Million Times a Day." They render these famous numbers delightfully, and the singing competition for "After the Storm" is a big success.

Dorothy Vernon is creating a big hit with "Midnight Rose" a rai Sidney Burns' popular "Crash" revue.

Worton David, Ltd.

At Holborn Empire this week the Two Bobs are creating a sensation with the new number, "Oh, Auntie" (I'm Pleased I'm 21), and also "I Can't Help Loving That Girl," whilst Jere and Ford at the same house are doing well with "Why Did You Call Me Wonderful One?" In "You Never Know" revue at Maidenhead this week the Four Regals score a distinct success in "Sleazy Zuyder Zee," whilst in quite another vein they have a rollicking hit in the strong concerted number, "The Old Top Hat That Father Wore." Miss Peggy Holmes at the Metropolitan this week brings the house down with "The Plain Jane of the Family." We may say that this talented little artist has another of the firm's big successes in active preparation, which she will shortly produce.

George Sanger has introduced "Sleazy Zuyder Zee" into "Snatches" revue, and says it is the best harmonising number he has had for some time. Jack Cosgrove has introduced "Mary Vincent Ayden reports his continued success with "Big Brother" and "You're in Love with Ev'ryone," our two leading ballads. Mr. Ayden is a consistent Feldmanist, who can always be relied upon to give the public what it asks for.

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CHARLES HAYES & STERNDALE
BENNETT

I'M IN LOVE W/ SUSAN
Sung by LYELL JOHNSTON, REGINALD
CROWE, Etc.

DOWN AT THE LISTENING INN
NORMAN LONG

DON'T PUT YOUR ARMS ROUND
MY BOY'S NECK
GILBERT COLLINGWOOD

I'M BEING VAMPED
CHARLES HAYES & T. C. STERNDALE
BENNETT

A BRACE OF BALLADS
(a) A Persian Passion Poem. (b) And You
CHARLES HAYES & T. C. STERNDALE
BENNETT

BECAUSE I WERE SHY
LYELL JOHNSTON

OULD JOHN BRADDELM
(Jolly Country Lads are We)
LYELL JOHNSTON

I DO LIKE TO SING IN MY BATH
CHARLES HAYES & T. C. STERNDALE
BENNETT

BAA BAA BLACK SHEEP
CHARLES HAYES & T. C. STERNDALE
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BANDS AND BANDSMEN.

HERE, THERE, AND EVERYWHERE
WITH THE MELODY MERCHANTS.

By HARMONIAC.

In spite of the approach of warmer weather, there is apparently no falling off in the patronage of dance halls. From all parts come reports of good business, and the lure of the "light fantastic" seems to be ever present.

Crystal Palace "Pops."
Mr. Henry J. Buckland, the well-known manager of the Crystal Palace, recently instituted "Popular Dances" in the magnificent new ballroom, which is aptly described as the most spacious, comfortable, and up to date in South London. The venture has proved very successful. The Crystal Palace Dance Orchestra, under the leadership of Mr. W. W. Grant, is an excellent combination, and Mr. Grant has been making features of the Feldman numbers—"After the Storm," "In Shadowland," "Jealous," "Let it Rain," "Dream Maker of Japan," and "Please."

Worton David Successes.
Fred Perry and his comedy trio report that many of the numbers from the Worton David catalogue are proving big favourites at Uncle's Club. "I Can't Help Loving That Girl" and "Cross Words" are in special demand. Davi Jacobs and his Pasadena Orchestra are very successful with "Why Did You Call Me Wonderful One?" "The Old Top Hat that Father Wore," and a number which is still proving an attractive item played as a one-step, "The Plain Jane of the Family." Don Carroll and his Decameron Band at the Palais de Danse, Birmingham, is featuring "The Old Top Hat." At the Palais de Danse, Leicester, Alf. Walford reports success with "Sleepy Zuyder Zee" and "Mary O'Brien." The former receives vociferous applause when featured by Alfredo and his band. Archie Alexander and the Columbia Orchestra at the Wimbledon Palais de Danse continue to make good with "Cross Words," "The Old Top Hat that Father Wore," and several other numbers from the same firm.

Lemaire in Edinburgh.
Albert Lemaire and his orchestra from Cleveland, Ohio, who are well known both in this country and on the Continent, are operating at present at the Embassy Club, Edinburgh. In May Mr. Lemaire is sending a band over to Holland. The Albert Lemaire Californian Five, now in Vienna, are scoring great hits with "After the Storm," "Let Me Be the First to Kiss You Good Morning," "Watermelon," "Jealous," and other numbers from the Feldman house.

What is Syncopation?
How would you describe syncopation? That well-known musician, Mr. Cuthbert Whitmore,

F.R.A.M., was recently asked by a teacher for a definition of the term. The inquirer stated that he found that some authorities insist that "syncopation is an effect caused by throwing emphasis on a naturally unaccented beat, or on the weakened half of a naturally accented one. Others say that in certain places the bar accent is better retained, when there seems to be an apparently intended effect of syncopation. How can bar accent be felt if there is silence or a sustained sound on a normally accented pulse? Surely it must be thrown either backwards or forwards to receive syncopation? If it is a matter of feeling rather than rule, how can one teach very young children syncopated effects at all—and modern music for the little ones contains much syncopation. Is not all true syncopation 'disturbed accent'?"

The Answer.

That was the poser to which Mr. Whitmore made reply as follows: "It is quite clear that young children find no difficulty in following the syncopation of modern dance music. They can still feel the pulse through the most violent cross-accentuation. If you have any difficulty in teaching syncopation, make your pupil pace the floor while you play the music, and afterwards make her do the same thing while she hums it herself. This you will find will soon put the matter right. If by 'bar accent being felt' you mean pulse being felt, I can assure you that pulse must always be felt, even in silent bars and pauses. Cross accent would not exist without a normal pulse to which to return, but the disturbance of pulse does not imply a dynamic accent, though it very often does. The leaving out of a usually regular accent is quite sufficient to alter the normal rhythmic shape of a phrase, and I think this is what is really meant by syncopation."

And that's that!

Melodies of the Moment.
"Haunting Melody," the fascinating Waltz number, issued by Francis Day and Hunter, bids fair to beat all previous sales of popular waltzes, and will give its rivals, "What'll I Do" and "All Alone," a very close competition. This number, "Moonlight Memories" (two waltzes), "By the Lake," and "The Big Tune," from the successful production, "Boodle," at the Empire, are four new orchestral publications which have just been despatched to F.D. and H.'s 8,000 subscribers, and many complimentary letters have been received. The Savoy Orpheans and other bands from the Savoy Hotel are also making "Haunting Melody" prominent, and the same number is regularly broadcast.

Sandringham Players.

Ernie Hall (George) and his combination, The Sandringham Players, are now installed at the Fifty Fifty Club, and are going strong.

Birmingham's Luck.

At the Birmingham Palais de Danse the Buffalo Orchestra, under the direction of Shankmann and Quitt, are featuring and broadcasting "All Alone," "Haunting Melody," "Follow the Swallow," "Oh Mabel," "Droitwood," "June Night," "Moonlight Memories," "By the Lake," etc.

Sam Ross.

Sam Ross and his well-known novelty band commence at the Palais de Danse, Edinburgh, on Monday next.

Cinema and Brass Bands.

Cinema musical directors should get F.D. and H.'s catalogue. It includes a collection of incidental music such as Agitato, Furioso, Appassionato, etc., the series being composed by the foremost cinema musical directors of America. Directors of military and brass bands can now procure popular numbers nearly as soon as orchestral leaders. The most recent numbers issued by F.D. and H. for military and brass bands are "There's Yes, Yes, in Your Eyes," "All Alone," "Follow the Swallow," "Spain," "Droitwood," and "Haunting Melody."

"Alabamy Bound" for Success.
The outstanding hit of Layton and Johnston's repertoire at the Coliseum this week is "Alabamy Bound." This number is also being played and broadcast nightly by the Savoy Orpheans and Havana Bands. Two other new numbers that are regular features from the Savoy Hotel are a comedy fox-trot, "Did Tosti Raise His Bowler Hat" (when he said Good-bye), and an excellent waltz arrangement of the famous poem by Fibich, "Olympia." Jack Howard with his famous "Olympia" band at the Opera House, Covent Garden, are staunch supporters of numbers from this house, and no programme of his is complete without such winners as "Alabamy Bound," "Just Like a Beautiful Story," "Melody of Memories," "The Hoodoo Man," and "That's My Girl."

Keith Prowse numbers are in prominence at Glasgow's premier dance hall "The Plaza Palais de Danse," where the orchestra under the direction of Billy Mason, the well-known pianist, play and broadcast such favourites as "Just Like a Beautiful Story," "Alabamy Bound," "She Loves Me," "The Hoodoo Man," "Melody of Memories," "Peter Pan," "She's Such a Nice Girl," and "Patsy."

ROUND THE DANCE HALLS.

WHAT IS BEING PLAYED, AND WHERE.

East Ham Palais de Danse.

At this delightful Palais de Danse one has the unique advantage of being able to dance to the strains of a well-known recording band. Mr. Victor Vorzanger and his Broadway Band have given pleasure to many thousands of gramophone lovers, and now this privilege is being enjoyed to the full by patrons of this hall. Recording demands the absolute maximum of excellence in time, rhythm, and execution, and Mr. Vorzanger gives to each number he performs here the same careful attention and study that he would were he making a record of it. Himself a master of the violin, everything he plays goes with a most exhilarating snap, or a seductive lure, as the case may be. The Palais Four, under the same direction, act as

relief—and very excellent they are.

Mr. Vorzanger has taken up, and maintains, a firm attitude with regard to encores. He argues that if dancers encore a dance, they want to dance it again to the same tune—and he lets them do it. The result is that one obtains an idea of a number's popularity more easily to be formed elsewhere. One of the outstanding fox-trot favourites here is one of Mr. Vorzanger's own composition entitled, "I'm Always Longing for You," which is encored again and again. "Show Me the Way to Go Home," "I'm Feeling Blue," "Jealous," "A New Kind of Man," "Copenhagen," "Darlingest," "She Loves Me," "Shanghai," "After the Storm," "Alabamy Bound," and "Where's My Sweetie Hiding?" are amongst the other popular fox-trots. Mr. Vorzanger says that the most-liked waltz is undoubtedly "Loving Lullaby," which, so insistent is the demand for it, he often has to play half-a-dozen times during the evening. "Eastern Love" and "All Alone" are waltzes which also command a large measure of success here.

This hall is one of the few constructed specially for dancing and not merely adapted to it. A careful study of patrons' needs and comforts has evidently been made and the general arrangements leave nothing to be desired. The management lies in the efficient hands of Mr. Chas. A. Green—himself an exhibition dancer—who seems to find time for a smile and a pleasant word to everybody. It is not at all surprising that the East Ham Palais de Danse attracts dancers from so far "down the line" as Westcliffe and Southend-on-Sea.

Ealing Palais de Danse.

This exquisite hall is just about as much unlike the usual Palais de Danse as it is possible to imagine. To commence with, the band (of which more anon) is heard but not seen. In parts of some dance halls the bands are at times scarcely audible, but here it is in a balcony, so placed that its strains are heard equally throughout the hall. Given that one is with a few friends, dancing here is like dancing in a ball-room of one's own.

Central Palais de Danse.

A re-visit to this popular hall clearly showed that, here at any rate, dancing is not a matter of season. Dancing is now more than a pastime: it has become a habit. Night after night the same people attend for their amusement. Some take it seriously, some take it joyously. Of course, such a band as Murray Kasket's Society Sereaders is well calculated to make people come to this hall. Many of the dances mentioned in our last notes are still very popular here and Mr. Kasket keeps his programmes up-to-the-minute by the addition of the pick of the new things. These include: "Alabamy Bound," "Oh! How I Wish I Knew," "Everybody Loves My Baby," "Mississippi Moonlight," and "I Love the Moon." "Loving Lullaby" is, Mr. Kasket says, one of the most asked-for waltzes he has ever known. Mr. Stan Dart continues as M.C.

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FROM THE PROVINCES.

(Continued from page 9.)

RUSHOLME THEATRE.—G. M. Mr. Arthur W. Bell. Mr. Bell persists here with admirable courage and appreciable success in his repertory venture, and his devoted band of players are this week doing well in their production of "The Skin Game." Galworthy's three-act play. It is a remarkably good performance, and Mr. Bell himself as Hornblower contributes no small share to the effect, while other capital characterisations are given by Miss Eileen Draycott, Mr. Wm. H. Dewhurst, Miss Dorothy Dewhurst, Mr. H. B. Rivers, and Miss Margaret McDougall.

KING'S, LONGSIGHT.—P. Messrs. Broadhead and Son. A. M. Mr. George Steel, Mus. D. Mr. Chas. H. Bayley. The Broadhead Players established here have unfortunately lost one of their strongest members, Mr. Algernon J. Hicks, who will be missed by all patrons. The company nevertheless remains a powerful one, who are provided this week with a play which affords unusual scope for distinctive character acting. Jerome's "The Passing of the Third Floor Back" was received with favour at its first showing on Monday, and has commanded good houses since. Definite outline is given to the types in the prologue and the epilogue, as well as to the persons of the play, by these accomplished performers, and the right atmosphere has been ably seen to by Mr. Edward Valentine, the producer. The principal members of the cast are Mr. Athol Douglas (in the title rôle), Mr. Edward E. Louis, Miss Marie Paxton, Miss Gladys Ford, Mr. William Clayton, Mr. Vane Tempest, Miss Amy Hardcastle, and Mr. William Brookfield.

PALACE.—M. D. Mr. Alan Young, M. and Sec. Mr. Jesse Hewitt; Asst. M. Mr. Douglas Bush; Mus. D. Mr. Thos. Wrathall. Mr. A. de Courville's production, "The Whirl of the World," is here for a third and final week.

NOTTINGHAM.—M. D. Mr. R. H. Gillespie, R. M. Mr. C. B. Fountain; Mus. D. Mr. C. Wynne. "The White Man's Life in the Tropics," captured a huge house on its opening night. Mr. Fred Victor made a great success in the part of Weston, and Mr. Stanley Cooke plays the lovable whisky-drinking Doctor excellently. Mr. Ireland Wood gives a clever study of a youth whose moral fibre is sapped to its roots, and Miss Ellen Pollock is an alluring Tondelayo.

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EMPIRE.—P. Messrs. Empires, Ltd.; R. M. Mr. Arthur H. Williams; Asst. M. Mr. A. E. Story; Mus. D. Mr. R. H. Gillespie. "The Dairymaid," in which Barry Lupino as Joe Mena, introduces himself a resourceful comedian and with Jennie Gregson in the part of Eliza the "slaves," plenty of fun is introduced. Other parts are well played by Jack Lennell, Gordon Bennett, Frank Turner, Dennis Brookbank, Harry Le Brun, Avie Robb (charming as Peggy), Gerrie Forbes, Anita Symons, Marjorie Bland, Mabel Dark, and Della Butler. A pleasing feature is the performance of the Sandow Girls, and a good chorus adds to the general success.

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ROYAL.—L. and M. Mr. Percy Hinchison. The Lena Ashwell Players presented Masfield's "Tragedy of Nan" on Monday before a large audience. From the enthusiasm displayed it is evident this able company has made a lasting impression upon York audiences, and the success of their seven-weeks visit seems assured. The play was remarkable for the outstanding personality of Miss Genevieve Church, whose impersonation of Nan was perhaps one of the finest seen here in recent years. Throughout, this clever actress never missed a point, and at the close received an ovation. As Mrs. Paragetter, Miss Olive Walker gave a rendering at once subtle and clever. She had a disagreeable rôle to play, but surmounted every obstacle with infinite

skill. Mr. Wilfred Fletcher as the vacillating Dick Gurvil was seen to great advantage. He is an actor of versatility and resource. Mr. Weston Fields as Gaffer Pearce gave a character study of great merit, and Miss Mercia Cameron was equally successful as Jenny Paragetter. The company includes Mr. Harold Gibson, Mr. Harold Payson, Mr. Alan Webb, Mr. P. Napier Jones, Miss Joan Handfield, Miss Eileen Leslie, and Mr. John Kilner.

Anna Christie" is being presented at the Theatre Royal, ALDERSHOT, by Hugh Bernard (by arrangement with Keith Kennet). Miss Gladys Gordon is in the name part, and is supported by a talented company. At the Hippodrome Albert de Courville is presenting "Love and Kisses." Whenever Chester Field appears there is never a dull moment, for he is a comedian of exceptional originality. Dorothy Lena is an artist who gives a fine impression of both light and low comedy, while Clifford Harcourt has a good voice, used to advantage in a song scene with Dorina Bodley, entitled "His First Love." The dressing is worthy of special mention.

At the Theatre Royal, ASHTON, Mr. A. Denville's stock company is providing an attractive dramatic programme with a further Macbeth. The plot arouses deep interest, and finds congenial interpreters. Miss M. Hobart joins favour in depicting a young Jewess, Rosa Goldrum, who is heir to an estate, but living with her mother in a obscure street in New York City. After the first act the subsequent action takes place in Ardmore Castle, England. Other characters of interest are the studies, namely Miss Maud E. Grayson, Messrs. Rex Gerard, G. Raymond Wallace, and Bert Atherton. At the Empire Hippodrome the company-revue, "The Dole Increased," is being presented. Miss Mabel Millar excels as a soubrette, and able support is given by Misses Gladys Bell, Winnie Edale, and Marie Ward. Mr. Joe Hudson supplies the comic element along with other artists.

At His Majesty's, ABERDEEN, T. Elder Hearn is presenting twice nightly the revue "Cheerio of 1925," while at the Troil "The Night Club" is the attraction.

At the New Hippodrome, ACRINGTON, the Denville Stock Company are presenting "The Yellow Ticket" to capital houses. Mr. Len Lauri as Julian Rolfe is seen to great advantage. Mr. Bert J. Willson makes a decided impression as John Seaton. As Ivan Borlasky Mr. Val Gully submits a most finished portrayal, and St. George's makes a capital Baron Andreyeff. Miss Marjorie Denville as Marya Varenka receives a most cordial reception for a clever and most painstaking representation, and Miss Gladys Wynne is very convincing as Margery Seaton. Mr. Joe Armstrong as Count Rostov, Mr. Walter Chapman as Paul Pavic, and Mr. Geoffrey Sutherland as Mons. Lemboff lend valuable assistance. At the Prince's "The Arab" is the attraction.

A. E. Smith is presenting his new musical revue, "The Real Stuff," at the Royal, BILSTON, in which the company are George Hyams, comedian, Harry Ray, dancer and vocalist; Ladd West, aerial contortionist; Teddy Barrie, bass vocalist; Miss Chie Hyams, Doreen Jefferson, Dorothy Wood, and Ethel Collier.

At the Hippodrome, BIRKENHEAD, the twenty-sixth production under the auspices of the Birkenhead Dramatic Society provides an attractive selection in Mr. Channing Pollock's piece, "The Sign on the Door." The play is admirably produced with a completeness worthy of its reputation. Mrs. E. Keizer as Mrs. Ann is well in the prologue, and later as Mrs. Lala Regan, is excellent. Miss B. Williams as Helen Regan is an unqualified success, as is also Miss K. Saunders as Marjorie Blake. Mr. W. F. Bay's Frank Devereaux is played with earnestness and vigour. The performance of Mr. H. W. P. Bennette in the rôle of "Lala" Regan is one of sterling merit. Mr. A. "Cocoon" plays Alan excellently while Mr. E. W. Willmer does well as Ferguson. "Kick" Callahan is excellently portrayed by Mr. F. G. Henry, and Mr. G. P. Williams is Inspector Trifoy. Mr. Charles Kelly does well in his "double" of Hugh and Reid Whitling. Mr. H. W. P. Bennette is the producer. At the Argyle the Imperial Productions present "Parish Relief," a good revue, featuring Jack Mayo who has a big reception, Clifford and Seamen, Jean Collins, Charles Stanini, J. Kelly, Tom Drake, Ashton Jarke, and Harry Firth's 10 Violet Rays. The entire cast is excellent.

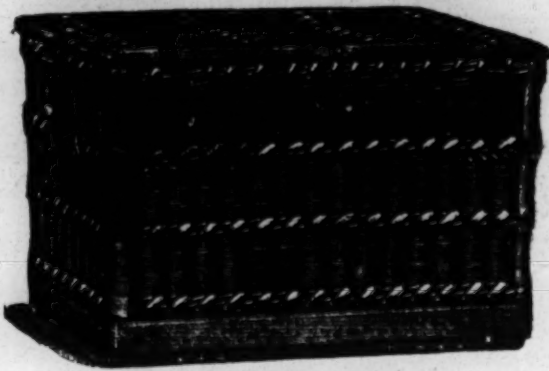
"Dracula," by Hamilton Deane, is being presented by Harry Warburton at the BLACKBOL Opera House this week. "Going Up" is at the Grand Theatre, where performances are being given twice nightly for a short season. William J. Wilson's Co. includes Ivy Close, R. Barrett-Lennard, Gladys Francis, Claudia Guillot, Arthur Starley, Tony de Lunge, etc. "Miss 1925," produced by Fred Karno, is the attraction at the Palace of Varieties. Harry Herbert and Doris Ashton lead the cast. The attraction at the Theatre Royal, BLACKBURN, is Miss Ida Stratham in "Tiger Cats." Miss Stratham receives excellent support from the Misses Mary Douglas and Madge Burbage and Messrs. Frederick Ross, Arthur Aubrey, and Stephen Ewart. Tomorrow the Palace presents Dorothy West-Symes and T. W. Duncombe in "The Fake," at the Palace. At the Prince's Mr. Bert Thomas presents the comedy revue, "Fetch a Policeman." A. A. Norman Talmadge is screened in "The Only Woman."

At the Theatre Royal, BRIGHTON, "Ordeal" is the attraction, with Mr. Lyn Harding in the lead, with Miss Raidee Wright as "Spring Cleaning," a brilliant cast; and "Columbine" is at the West Pier, with several well-known artists in the company. Walter Williams is presenting "P's and Q's" at the Hippodrome, and in conjunction with Edwin Lawrence is a great draw. Peggy and Lena Chisholm are also favourites, and at the Grand Will Collins is doing good business in "Wife Dye Works." "When the Light Came," an entirely new production, is at the Little Vic.

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great ovation. Equally successful is
Milton Hayes, the laugh-smith with a
philosophy; and other turns are Willy
Wolcott, Dan Leno, jun., Victoria Car-
men, Varney and Butt, and Jerry and
Co. At the Empire is Sydney Burns's
revue, "Crash," in ten flights and a
smash-up. The principals include Billy
Bernhardt, Geo. Glover, Ray Russell,
Dorothy Venton, Dorothy Levy, Marie
Claire, and the Rivers Girls.

For the seventh or eighth time "The
Maids of the Mountains" is paying a
visit to the Theatre Royal, BATH, and
this melodious and bright musical
comedy retains all its popular favour.
On this occasion the cast is entirely
fresh. Miss Helene Leal as Teresa
quickly makes friends with her audi-
ence. Mr. Ernest Holloway as the
brigand chief is well to the fore. Miss
Mary Yates is vivacious as Vittoria, and
the fun is safe in the keeping of Stanley
Breerton as Tomie and Fred Payne as
General Malone. The Palace revue is
"Three Bags Full" with Charlie Rich,
Jessica Way, and Elsie Roby in the
characters. At the Pump Room
Jimmy Glover on Tuesday and Wednes-
day gave his story of Gilbert and Sulli-
van, which proved entertaining. To-day
(Saturday) Mr. Jan Hurst is taking his
benefit concert at which the distin-
guished English violinist, Margaret
Fairless, Lily Morgan, the favourite
local contralto, and Douglas Bird,
character impersonator, are to appear,
in addition to the orchestra.

At the Bosccombe Hippodrome is
the popular success, "There You Are,
Then." The revue has some effective
scenes, the Parade of the Wooden
Soldiers being an outstanding one.
Teddy Morris handles the comedy most
ably, and maintains roars of laughter
all through. Lily Hartley is a clever
comedienne and lends admirable sup-
port. Mandie Edmonds renders some
musical numbers most attractively, and
Rex L'Estrange puts in some good
vocal work. The Alabama syncretized
orchestra figures prominently in the
show and has repeatedly engaged.
At the Theatre Royal, BOURNE-
MOUTH, a return visit of "Outward
Bound" is creating considerable in-
terest. The play is well presented by
a fine cast. Most impressive studies
are contributed by Mr. John Findlay
as Prior, Mr. Chas. Hodges as Scrubby,
Mr. Reginald Gerse as the Rev. Duhr,
Mr. Oswald Marshall as Mr. Lingley,
Mr. Frank J. Randall as Henry, Miss
Alec Mansfield as Mrs. Mivett, Miss
Janet Hodson as Mrs. Cliveden Banks,
and Miss Angela Mackay as Ann.
Percy Horn is at the Grand Pavilion
Theatre, BRIDLINGTON, and draw-
ing well. Six pictures include "Going
Up" and "Darling of New York."
At the Spa Opera House, Mr. Fred
Reynolds is presenting a vaudeville
company, including Marekhi, the
talented violinist, Kondo and Hanako
in a Japanese act, Tina Pavlova, a
clever mimic, Obo Brothers, comedians,
Leo Mandels, Spanish entertainers,
Andy and Irving, comedy gymnasts,
and Coyne, juggler.

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HERRY WIDOW (GRAVES).—May 4, Gaisty Dublin; 11, O.H. Corcoran.
MILLANE CO. (STOCK).—T.R., Middlebrough (season).
MOORE, EVA.—May 4, Royal, Plymouth.
O'MA'S.—Royal, Birmingham.
MR. TICKLE, M.P.—April 27, Empire, Newcastle.
NERVOUS WRECK.—May 4, W.G., New Brighton; 11, Lyceum, Sheffield.
NOTHING BUT THE TRUTH.—May 4, Pier, Eastbourne.
OFFICERS' MESS.—May 4, Hippo., Leeds; 11, Hippo., Nottingham.
O'MA'S OPERA.—May 4, Hippo., Southend.
ORDEAL, THE.—May 4, D.P., Eastbourne.
OUTSIDER, THE.—April 27, Grand, Southend.
OUTWARD BOUND.—April 27, T.R., Bournemouth.
OVER THE HILL.—May 4, Arcadia, Bournemouth.
OVER THE SEA TO SKYE.—April 27, Royal, Edinburgh.
PATRICIA (No. 1).—April 27, Prince's, Bradford.
PATRICIA.—May 4, P.O.W., Grimsby.
PETAL.—Royal, Woolwich.
PEG O' MY HEART.—May 4, King's, Hammersmith; 11, New, Pot. Talbot.
PETAL PAN.—April 27, P.O.W., Birmingham.
PLUS FOUR.—May 4, Kidderminster.
POLLYANNA.—April 27, Royal, Birmingham.
POPPY.—May 4, Empire, West Hartlepool; 11, New Cambridge.
PRIVATE SECRETARY.—April 27, Lyceum, Sheffield.
RAT, THE (BANNISTER HOWARD).—April 27, Grand, Stockton.
RAY AND MAYNE.—May 4, New, Crews; 11, Shakespeare, Liverpool.
RICHARD LOVEPLACE.—May 4, Prince's, Manchester; 11, Prince's, Bristol.
RIGHT ONE TO MARRY.—April 27, Leamington.
RISEING GENERATION (MIRRIE-LEES).—April 27, T.R., Halifax.
ROYAL, C.T. Hall.
ROBERTS, GRHAM.—April 27, Victoris, Burnley.
ROMANCE.—May 4, O.H., Scarborough.
SAINT JOAN.—April 27, Royal, Bournemouth.
SALEY.—May 4, Empire, Chatham.
SEA URCHIN.—May 4, Hippo., Golders Green; 11, Empire, Preston.
SEVEN DAYS' LEAVE.—May 4, Hippo., Poplar.
SIGNAL, THE.—April 27, D.P., Eastbourne.
SO THIS IS LONDON.—April 27, Hippo., Margate.
SPRING EVENING.—April 27, Palace Pier, Brighton.
STOP FLIRTING (RED).—May 4, Empire, Middlebrough.
STOP FLIRTING (BLUE).—May 4, Alex., Stoke Newington; 11, Hippo., Penge.
STORM, THE.—May 4, Shrewsbury.
TEMPTATION.—May 4, Royal, Dewsbury.
TERENCE, FRED, AND JULIA NEILSON.—May 4, O.H., Torquay (3); T.R., Exeter (3); 11, Grand, Croydon.
THIEF, THE.—May 4, Royal, Aldersfield; 11, Prince's, Bradford.
TIGER CATS.—May 4, Lyceum, Sheffield; 11, Prince's, Chatham.
TONI.—May 4, T.R., Chatham.
TONS OF MONEY (BLUE).—May 4, Brixton, 11, Exeter.
TONS OF MONEY (WHITE).—May 4, Palace, Maidstone.
TRAGEDY OF NAN.—April 27, T.R., Northampton.
UNDEER DOG.—May 4, Hippo., Margate.
UNWANTED CHILD.—May 4, Hippo., Willenden.
VENNER.—Rep.—T.R., Castleford.
VICKERS MEREDITH, REP.—May 4, Darfield.
VORTEX, THE.—May 4, Wimbledon; 11, Borough, Stratford.
WAY OF A WAGGLE.—May 4, O.H., Northampton.
WE MODERNS.—May 4, O.H., Southport.
WHEN KNIGHTS WERE BOLD.—May 4, O.H., Cheltenham; 11, T.R., Bath.
WHIRLED INTO HAPPINESS.—April 27, P.O.W., Grimsby.
WHITE MAGIC (NORTH).—April 27, Hippo., Nottingham.
WHITE CARO (SOUTH).—May 4, T.R., Bournemouth.
WORKING GIRL.—May 4, Palace, Cheltenham.
YOUNG PERSON IN PINK.—April 27, Grand, Fulham.

REVUES.
AERIAL FLASHES.—April 27, Gaisty, Houghton.
ALLIANCE.—1925.—May 4, Hippo., Salford; 11, Empire, Burnley.
ATL VIM.—May 4, Col., Kettering.
ARE YOU WORKING?—May 4, Palace, Newcastle.
ATTABOY.—May 4, Palace, Camberwell.
BAD BOYS.—May 4, Granville, Waltham Green.
BARBERSMITHS.—May 4, Empire, Croydon.
BREVITIES.—May 4, Southsea; 11, New Cross.
BRILLIANTS OF 1925.—May 4, T.R., Guildford; 11, Queen's Park, Man. Brighton.
BRITISH MADE.—May 4, Queen's, Castleford.
BROKEN BISCUITS.—May 4, O.H., Bournemouth.
BULL'S EYES.—April 27, Hippo., Seacombe.
CABARET CALLING.—May 4, Shore ditch; 11, Palace, Hammersmith.
CAROLING.—April 27, Tolly Hall, Brixton.
CASEY'S COURT.—May 4, Empress, Brixton.
CHERIO.—May 4, Pavilion, Glasgow.
CHOCOLATE DROPS.—May 4, Palace, South London.
CHOP STICKS.—April 27, Royal, W. Bromwich.
CONTRASTS.—May 4, Col., Cheltenham.
CRASH.—May 4, Hippo., Wolverhampton.
CRAYONS.—April 27, Alex., Widnes.
CRISPE.—May 4, O.H., Londonderry.
CROSS WORDS.—May 4, Hippo., Hamilton.
DASHES.—April 27, Alhambra, Stourbridge.
DING DONG.—May 4, Hippo., Rochdale.
DOLE INCREASED.—May 4, Met. Manchester.

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 Berne, Mr. Victor
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 Pounds, Miss Courtney
 Prince, Mr. Alexander
 Rabin, Mr. Esq.
 Revel & Ryd
 Rickerts, Mr. R.
 Robinson, Mr. H. V.
 Roby, Mr. Monson
 Rolando, Mr. Mervyn

Rolla, Mr.
 Roma, Mr. Max
 Roman, Mr. Adrian
 Ross, Mr. Thomas
 Rowley, Mr. J. W.
 Ryan, Mr. Will
 Scott, Mr. L.
 Selby, Mr. Percy
 Selby, Mr. George
 Self, Mr. Charles
 Soular, Mr. Farren
 St. Clair, Mr. F. V.
 Stearns, Miss Jean
 Stewart, Miss Alice
 Stewart, Miss Marci
 Street, Mr. G. A.
 Strong, Mr. J. W.
 Stuart, Mr. Louis
 Swinley, Mr. Ios
 Tager, Mr. W. S.
 Taylor, Miss Jennie
 Telford, Mr. Fred
 Telford, Miss Marie
 Terrett, Mr. O.
 Terry, Dame Helen
 Thibault, Mr. J.
 Thibault, Mr. J.
 Town, Mr. William
 Towell, Mr. Alfred H.
 Towell, Mrs. M.
 Turner, Mr. J. H.
 Vanbrugh, Miss Violet
 Varner, C. R.
 Vassallo, Miss Vesia
 Walden, Miss Ray
 Walden, Major Gerold
 Walter, Miss Eunice
 Walton, Miss Heity
 Ward, Mr. H. B.
 Warren, Mr. Geoffrey
 Wehlen, Miss Gregory
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ON TOUR

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As the Hon. Geoffrey Manners in
Tom Wall's "OUR LIZ" Co.—Second Year
April 27th—HIPPO., NEWCASTLE

GEORGE FORMBY, Junr.

A Chip of the Old Block.
A BAD LAD.
April 27—WOOD GREEN EMPIRE

CHILDS BROTHERS

STILL MAKING HEADWAY IN REVUE
APRIL 27, HIPPO., LEWISHAM. MAY 4, PAL., HULL

SONGS AND SINGERS.

(Continued from page 14.)

Keith Prowse.

"Did You Raise His Bowler Hat?"
(When he said good-bye) is the title of
a new comedy fox-trot song that has
jumped into prominence. It is the out-
standing hit of the new edition of "The
Funch Bowl" at the Duke of York's
Theatre, as featured by Nora Blancy
and Gwen Farrar; is being sung and
broadcast nightly by the Savoy
Orpheans and Savoy Havana Band. It
has an irresistible rhythmic melody,
a strong comedy lyric introducing bits
of every description.Layton and Johnstone are repeating
their Alhambra triumph at the Coli-
seum this week with "Alabama Bound."
This number has been selected by
Clarkson, Bessie, as the big production
number for his party singing revival
season at Shawfields Gardens, West-
cliff.The Two Elliots, society enter-
tainers, write: "Just Like a Beautiful
Story" is proving an absolute winner
for us, and never fails to 'get' our
audiences. "Bells of the Sea" and
"Give Me My Dreams" are two other
big hits in our act.At Wood Green, George Formby, junr.,
in another artist to fall to the lure of
"Way Out West in Kansas," and makes
this number the comedy "Banjulele"
feature of his act."The Black and White Concert
Party," under the direction of Irvin J.
Pekitt, are scoring with "Peter Pan,"
"Rock-a-bye My Baby," "Lassie O'
Mine," "Bells of the Sea," "Hoodoo
Man," and "Alabama Bound."Scovell and Wheldon, the popular
wireless entertainers, at the Pal-
adium, Palmers Green, this week.The success of their repertoire is un-
doubtedly "Alabama Bound." Ed-
die Emerson has chosen "She's
Such a Girl" and "Alabama Bound"
for inclusion in his new revue, "Don't
Go Away," at Edmonton Empire this
week.A great musical novelty act is put
over by "Bridson," who is loudly
applauded for his rendering of "Bells
of the Sea" and "The Roving Life."
"The Frivolities" Concert Party,
produced by Charles Wieland, have
introduced "Alabama Bound" and
"She's Such a Nice Girl," with con-
spicuous success.The Bros. Walsh are rehearsing their
new revue, "Blazes." Two feature num-
bers in the show are "When the Clock
Strikes—One—Two—Three" and "She's
Such a Nice Girl."Haydn-Abbott, bass-baritone, playing
juvenile lead with "Oh, Dolly!" Co-
stars: "The Bells of the Sea," last
season I featured this great sea song
372 times; this year I have already
featured it 96 times. The number has
never failed to secure for me a hearty
encore.Jack Auburn and José Ferrare, enter-
tainers, are scoring heavily with "Half
a Moon" and "Sanctuary" (duet), and
have "Alabama Bound" in rehearsal
for immediate production.Other songs in great demand include:
"In the Evening," "Any Way the
Wind Blows," "Dear One," "Just for
a While," "That's My Girl," "Patsy,
Glad" (duet), and "Lovers' Lullaby."Artists are invited to call and hear the
season's new numbers, or send in, id.,
with professional card for selection.

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from the Birmingham Palais de Danse.
The same night it was broadcast by
the Savoy Havana Band from the
Savoy Hotel, the words of the refrain
being sung by the leader of the
Havana, Mr. Ramon Newton. Both
directions report that they are fea-
turing this number with unqualified suc-
cess. El Swain, with his Toronto
Orchestra at the New Princes, tells us
that this waltz is constantly in request
and that he has just recorded it for
release. "Loving Lullaby" has caught the public fancy
completely is evidenced by the number
of enthusiastic reports sent in from all
parts. In London there is not one
single Palais de Danse whose band does
not feature it at least once at every
session. Crocklewood Dance Hall (L. S.
de Rosa's London Serenaders), East
Ham Palais de Danse (Victor Vor-
rangier's Broadway Band), Hammer-
smith Palais de Danse (Louis Frank-
lyn's White Star Band), Tottenham
Palais de Danse (Harry Shalson's
Clara and Checkers Bands), Wimble-
don Palais de Danse (New Columbian
and Gainsboro' Orchestras), Brixton
Palais de Danse (Blackburn's Dance
Band), Casino de Danse, Finchley-road
(D. Jacobs and his Pandemics),
Central Palais de Danse (Murray
Kaskel's Society Serenaders), Ealing
Palais de Danse (Lytell's Montague
Syncopeated Band), and Finsbury Park
Palais de Danse (J. J. Scott's Palais
Astor Dance Band), all report wonder-
ful success with "Loving Lullaby."
Sam G. Ross and his Novelty Band at
the Edinburgh Palais de Danse,
W. H. Wilson's, Hawaiian DanceOrchestra at Stockton-on-Tees, Horace
Brookman's Dance Orchestra at Dover,
Laurie Watson's Cabaret Dance Band
at Sheffield, and L. E. Turner's London
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have recently taken up this number
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Hallerton's celebrated Gainsborough
Orchestra are featuring "Loving
Lullaby" at all engagements with
remarkable success. Dance pianists
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Joseph Surface..... Arthur Burne
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Careless..... Alfred Farrell
Snake..... Ernest Hare
Crabtree..... Geoffrey Wilkinson
Rowley..... Fred Piper
Trip..... Charles Bennett
Moses..... Geoffrey Wilkinson
Lady Teasdale..... Edith Sharpe
Lady Sneerwell..... Margaret Vaughan
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Rehearsal at 12 noon for—
Fyno and Hurley, Doris, Tom Burrows,
Jack Wynne and Co.

SHEPHERD'S BUSH EMPIRE

Rehearsal at 12 noon for—
Mona Grey, Bruce Green, John Birming-
ham and his Band, Zettini, Iris Holden's
Fancies, Morris and Cowley, Key
and Keyworth.

THE CHISWICK EMPIRE

Rehearsal at 12 noon for—
"Irish and Proud of It."

WOOD GREEN EMPIRE

Rehearsal at 12 noon for—
"Maid of the Mountains."

EMPIRE THEATRE, CHATHAM.

Rehearsal at 2 p.m. for—
"Sally."

And in Association with the above—

THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10 a.m. for—
Ranney Williams, Jack Hyton and Band; Tex McLeod, Nordi, Willy Woltard,
Olive Fox, Mezza and Adrienne, The Squires.NOTE.—Artists engaged at any of the above theatres should send photos for dis-
play in front of the house to Manager, to be returned at the end of the week.
NOTE.—All sketches played at the above theatres must be licensed by the Lord
Chamberlain, and a copy of the licence, together with script as licensed, must be sent
to the Stoll Office at least 21 days before date of performance.14 HARD PARTS REQUIRED for all Theatres, except the London Coliseum, which
requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate "Cello
and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and
special stage requirements stated, in letters marked "Stage Department," by Artists
three weeks before opening.ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Fictorials
really representing the Act, should be forwarded three weeks before opening. If return
of photographs required, please state so.
COARSENESS, VULGARITY, &c., are not allowed. The Licensing Authorities
forbid this, and the majority of the public resent it. This intimation is only rendered
necessary by a very few artists.ARTIST'S SCHEDULE AND PROPERTIES must be forwarded or they cannot be
brought into the Theatre. This is by order of the Licensing Authorities.BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods
or services must be accepted for any of the above Theatres except upon receipt of an
Official Form issued from the Office, London, and signed by either Sir Oswald Stoll
or the Secretary, otherwise the Company concerned will not be responsible for same
and will refuse payment. In special cases where goods are required at once, suppliers
must look to the individual placing the orders, who will be personally liable, unless
an official confirmatory order, signed as above, is received within 48 hours. Invoices
must be sent to the Theatre, but monthly statements should be sent to the Head Office.
The individual company on whose behalf orders are signed is solely responsible for
payment. The Management will not hold themselves responsible in the event of loss
or damage to any MSS., Songs, &c., submitted for consideration.THE
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Telephone No.: Gerrard 5654.

Monday, May 4, 1925.

LONDON PAVILION.

C. B. Oochman's Production "ON WITH THE
DANCE."

REGENT THEATRE.

Sibyl Thorndike presents "SAINT JOAN."

BRIXTON EMPRESS.

Rehearsal at 12 noon for—
Will Murray to present "CASEY'S COURT."

WALTHAMSTOW PALACE.

Rehearsal at 12 noon for—
National Stage Plays Ltd. to present "A
WORKING GIRL."

METROPOLITAN THEATRE.

Rehearsal at 12 noon for—
Westbourne Productions to present
"PUZZLES OF 1925."

OXFORD THEATRE.

COMPANY AS BOOKED.

The above are communicated for information without prejudice.

The above are communicated for information without prejudice.

MUSIC HALL CARDS.

MISS DAISY JAMES.

EVERYBODY'S FAVOURITE.

This week: EMPIRE, CROYDON.

Coms., 65, Sudbourne-rd., Brixton Hill,
S.W. Phone: 2116 Brixton.

LUCAN AND MESHANE

(Character Dams).
"Coms. Over."

"What's Yours," Metropole, Glasgow.

VARIETY ARTISTS' BENEVO-

LENT FUND & INSTITUTION.

WEEKLY REPORT.—Cost of main-
tenance of Ben. Institution, about £52;
number of old artists residing there, 43
(ladies 11, men 32); amount of weekly
pensions, £64 15s. 6d.; number of pen-
sioners, 104; amount of grants, loans,
fares, etc., £10 10s.

At the Hippodrome, HUDDERS-

FIELD, Jack Brennan presents the
revue, "Mixtures," with marked suc-
cess. With catchy music, beautiful
costumes, and spectacular effects the
piece was thoroughly enjoyed. The
various parts were capably filled by
Charles Freeman, Millie Constance,
Wensley and Dale, Gordon and Taylor,
Reith Kettle, Percy Horsfall, and the
Monti Troupe of Dancers. At the
Palace, Morris and Stella present the
burlesque, "Posh." The piece is pre-
sented by talented artists, who work
hard and are thoroughly appreciated.
The brothers Hanway are the life and
soul of the play, and their funny busi-
ness keeps the house in good humour.

Nebe Kneller is a decided success, Ivy

Bevens has a capital study, and Bert
Laurie's interpretation is clever. The
success attained is materially aided by
the work of Jack Edgar, Hilda May,
Nat Roberts, Jack Coulthwaite, Dorothy
Maristell, G. K. Allerton, and the Six
Maristells.

At CANNOCK Hippodrome, which

has recently been reopened, "The Love
Wires" present a varied programme of
the music and music. It has an excellent
reception from large and appreciative
audiences.Mammy and Gilbert are appearing at
the Theatre Royal, HEBBURN. In
the brothers Hanway are the life and
soul of the play, and their funny busi-
ness keeps the house in good humour.

FELDMANISM

Telephone: Gerrard 6628 (3 lines). 125, 127, 129, SHAFTESBURY AVENUE, W.C. 2. Telegrams: "Humfriv, London."

FELDMANISMS FROM EVERYWHERE.

REAL WINNERS!

It is such unsolicited praise from so popular an artiste as George D'Albert that causes us to swell with justifiable pride. Mr. D'Albert recently produced those two great winners, "One Million Times a Day" and "Won't Go," at the Empire, Birmingham, and it gives us great pleasure to hear that these popular numbers are proving to be enormous successes. As we have already intimated, Mr. D'Albert speaks highly of these numbers—which, by the way, are included in our Special Concert Party selection, announced on this page. Two better numbers representative of the ballad and comely type respectively could not be found anywhere.

PLEASE EVERYBODY!

Advertising a song is pretty much the same as arguing the point with your mother-in-law. You can't say much about it! What we can say about the songs named on this page, however, is that they are destined to beat all previous records this summer; that a finer selection has never been offered to the Concert Party world, and that C.P.s failing to include these hits in their repertoire are in for a very "dry season."

The winners are duly summed up this week, and whilst we have selected six for special mention, we'd like to make it clear that the selection task has by no means been easy. Our entire C.P. budget is so good that it is well-nigh impossible to state definitely just which will be the biggest winners. It will be a wise plan to include all these numbers in your seaside repertoire, and by so doing you will be pleasing everybody.

That's what we always try to do!

IN "MUDDLES."

Vivienne Tempest is another pantomime favourite who is following up her recent triumphs with Feldman winners. She is now a popular member of "Muddles" Co., and Victor Durand, the capable musical director of the production, informs us that Miss Tempest is experiencing continued success with "When Will the Sun Shine for Me?" "Muddles" is indeed fortunate in the possession of such a clever soubrette as Miss Tempest, and so enterprising a musical director as Mr. Durand, who is ever on the look-out for the brightest song-hits.

GENIE GLENN.

Here we have a keen and consistent Feldmanist, and one who testifies to the excellence of our "no-risk" policy! Genie Glenn is a smart and charming performer who is the fortunate possessor of the voice of a soprano and the vivacity of a soubrette. These qualities have made her a leading light in the popular revue, "Drawing the Dole," and a report to hand states that Miss Glenn is still scoring a decided hit with our famous winners, "From One Till Two" and "Not Here, Not There." The first-named number affords the talented artiste an excellent opportunity for displaying the quality of her voice, and in the second number she is an irresistibly sparkling soubrette, who never fails to win the favour and applause of her audience.

TWO ITEMS.

Chris. C. Teesdale, the popular musical director of the Empire, Kingston, reveals two interesting items of news. He tells us that charming Marie Ambrose recently produced "After the Storm" at this theatre, and that the delightful artiste made a big hit at every performance. The second item concerns Mr. Teesdale himself, who discovered the parts of our famous "Radioland" selection, which had been left by a panto, co. Mr. Teesdale promptly made a feature of the selection, with very happy results.



CONCERT PARTY STORMERS SUMMED UP!

**AFTER THE STORM
JEALOUS
I KNOW SOMEONE LOVES ME**

**ONE MILLION TIMES A DAY
WHERE'S MY SWEETIE HIDING?
SALLY IN THE CABARET
MOON OF WAIKIKI
YUM-TUM-TUM
IN A LITTLE RENDEZVOUS
ALL MY DREAMS ARE OF YOU
IN THE LAND OF TUMMIJOLIBAD
LET ME BE THE FIRST
(TO KISS YOU GOOD-MORNING)**

**WHERE WERE YOU?
LET IT RAIN
BINGO FARM
DREAM MAKER OF JAPAN
MY CALIFORNIA
WON'T GO
YOU'RE IN LOVE WITH EV'RYONE
IN SHADOWLAND
I'VE GOT A FEELING FOR OPHELIA**

**EV'RYBODY LOVES MY BABY
MISSISSIPPI MOONLIGHT
JUNE BROUGHT THE ROSES**

**HAVE
YOU GOT THESE
WONDERFUL WINNERS?
B. FELDMAN & CO.**

FELDMANISM—SUPPLIES EVERY C.P. NEED!

FELDMANISMS FROM EVERYWHERE.

"ALWAYS FIRST!"

"As the producer of many concert parties and revues, the firm of Feldman's is always first on my list of winners." Thus writes Gordon Grant, the versatile comedian, dancer, and producer, who also speaks in glowing terms of our latest hits. Mr. Grant considers that "Moon of Waikiki" is "a great number," and is a big success in "Revels" Co., which he is now producing. He has also selected this number and "He's the Kind of Man That You Like," "Whiter Than Snow," "In a Rendezvous," "Let It Rain," and "You Can't Make Love While Dancing," for early production in Billy Churchill's "Jolly Boys" party at Rhyl.

HILDA GLYDER.

Few artistes can boast such a bright and entertaining repertoire as Hilda Glyder, and when you consider that she combines with her happy choice of songs a brilliant and wholly charming personality, it is



small wonder that she is such a great favourite with the public! Miss Glyder's latest hit bears the cute title of "She's Got Nothing Above the Ears," and it is the very latest Feldman winner. The dainty artiste scored a really wonderful hit at the New Cross Empire last week with her latest acquisition, and is going even greater guns this week at the Empire, Birmingham. Next week Miss Glyder returns to town, and will be one of the leading lights at the Holborn Empire, when, if possible, you should make a point of hearing her captivating rendering of "She's Got Nothing Above the Ears."

BILLY AND DORIS.

That delightful duo, Billy and Doris Harley, who are keen and consistent Feldmanists, have now taken up two great winners in "My California" and "Let It Rain." They are also scoring an enormous success with "Moon of Waikiki." It should be noted that all three numbers are included in our Concert Party budget, and they are winners in every sense of the word. Ask Billy and Doris Harley.

HATS OFF TO—

The Ladies! Or, in other words, to Hilda Ward's Lady Syncopators, who are making their first Coliseum appearance this week, after a triumphant season at the Royal Opera House Ballroom, Covent Garden. During their long stay at this popular Ballroom Miss Ward and her accomplished fellow-musicians have become firmly established favourites with the public, and the fact that the Band is scoring a decided hit at the Coliseum is a great tribute to its popularity.

Miss Ward is a keen Feldmanist, and is featuring three of our greatest winners in "Everybody Loves My Baby," "Tell-Tale Eyes," and "California, Here I Come." These famous numbers are rendered delightfully, and their success is never in doubt.

The Lady Syncopators have also been engaged to play at the Empire Exhibition at Wembley this season, where they will be featuring a strong batch of our latest hits. Truly these clever ladies are proving that in the matter of modern syncopation the fair sex has little, if anything, to learn!

IN "PLEDGES."

A pleasing voice, a bright style, and pretty dresses are three of the factors which go to make Ivy Grant such a popular young modelling comedienne. Miss Grant is a leading member of "Pledges" Co. She plays "The Irish Colleen," and is scoring a big hit in that sparkling production with "Put Away a Little Ray of Sunshine." Many Feldman successes stand to the credit of this clever artiste—who, by the way, is now selecting new hits from our latest budget.